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Inscriptions on middle Byzantine marble templon screens

Abstract: The present article focuses on inscriptions carved on the marble templon screen of the Middle Byzantine era, an architectural and decorative element that played an important role in the liturgy, also dressed with multiple symbolic meanings. The study of the existing examples, dispersed in many regions of the Byzantine territory and dated from the 9th to the 12th c., provides us with evidence on matters of worship, language, art and patronage. The majority of the inscriptions consist of dedicatory texts that commemorate acts of donation and express the donors' concern for salvation. A smaller group reproduces quotations from the sacred scriptures or has references from the liturgy and the hymnography. The short number of the inscribed material of this kind, compared to the templon screens that were erected during the same period, corresponds to the general decline of epigraphy after the 7th c. and the gradual disability of the public to communicate through written texts.

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Word and art have been engaged in several grounds of Byzantine culture, as in architecture, painting, metalwork and embroidery;[1] one of the less known fields of this dialogue are the inscribed marble templon screens of the middle Byzantine era. Bearing in mind the special function and the symbolic location of the barrier in the church and the liturgy, as well as its significance as a sculpted work of art, the texts that were written on it provide us with evidence on matters of worship, language, art and patronage. This study focuses on these aspects through the study of the existing examples of inscribed templon screens, dated from the 9th to the 12th c. approximately. This material has been collected in a following catalogue (the numbers in the text refer to the entries of the catalogue and the appendices).

The practice of placing inscriptions on the sanctuary barrier was not new in the middle Byzantine period; it had already been known since the early Christian era, where short texts, found mainly on the closure slabs of the chancel barrier, commemorated the donors or addressed short prayers for their salvation.[2] During the middle Byzantine period, the sanctuary barrier took its final form and acquired multiple meanings, in terms of architecture, art, liturgy and symbolism.[3]

1 The bibliography on this subject has been enriched with articles and several special volumes during last years. Basic titles: A.-M. Talbot, Epigrams in context: metrical inscriptions on art and architecture of the Palaiologan era. *DOP* 53 (1999) 75–90; L. James (ed.), Art and text in Byzantine culture. New York 2007; W. Hörander / A. Rhoby (Hrsg.), Die kulturhistorische Bedeutung byzantinischer Epigramme. Akten des internationalen Workshop (Wien, 1.–2. Dezember 2006), Wien 2008; A. Rhoby, Byzantinische Epigramme auf Fresken und Mosaiken, in W. Hörander / A. Rhoby / A. Paul (Hrsg.), Byzantinische Epigramme in Inschriftlicher Überlieferung, I. Wien 2009; idem, Byzantinische Epigramme auf Ikonen und Objekten der Kleinkunst, in W. Hörander/A. Rhoby/A. Paul (Hrsg.), Byzantinische Epigramme in inschriftlicher Überlieferung, II. Wien 2010.

2 There are numerous examples, from all over the early empire, either in monograms, or in short dedicatory texts.

3 The basic bibliography on middle byzantine templon screen, and its later evolution: A. Grabar, Deux notes sur l'histoire de l'iconostase d'après des monuments de Yougoslavie. *ZRVI* 7 (1961) 13–22; V. Lazareff, Trois fragments d'épistyles peintes et le templon byzantin. *DChAE* 4 (1964–1965) period D, 117–143; M. Chatzidakis, Ikonostas. *RBK* 3 (1978) 330–345 ; idem, L'évolution de l'icône aux 11e et 13e siècles et la transformation du templon. *Actes du XVe CIEB*, I, *Art et Archéologie*. Athènes 1979, 333–366, pl. 34–48 ; C. Mango, On the history of templon and the Martyrion of St. Artemios at Constantinople. *Zograf* 10 (1979) 40–43; A.W. Epstein, The middle Byzantine sanctuary barrier: templon or iconostasis? *JBAA* 134 (1981) 1–28; K. Weitzmann, Icon programs of the 12th and 13th centuries at Sinai. *DChAE* 12 (1984) period D, 93–94; N. Thon, Zur Entwicklungsgeschichte der Ikonostase und ihrer theologischen Fondierung. *Zeitschrift für ostkirchliche Kunst* 2 (1986) 193–207; L. Bouras, Templon. *ODB* 3, 2023–2024; Ch. Walter, A new look at the Byzantine sanctuary barrier. *REB* 51 (1993) 203–228; Sh. E. J. Gerstel, An alternate view of the late Byzantine sanctuary screen, in Sh. E. J.

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The templon of this era was a fragile structure consisting of closure slabs, pillars and a crowning architrave or epistyle, all of which were usually carved on marble. Being the most prominent element in the interior of the church, the templon was usually the most elaborate work of sculpture of the whole building. At the same time it was marking the boundary between the nave and the sanctuary and separating the laity from the clergy, where the latter performed the sacred mysteries; it was also the focal point for the prayers of the laity during the liturgy. From the 11th century onwards, the addition of curtains and icons began gradually to hide the rituals behind the barrier from the members of the congregation. In a more advanced stage the icons forming the Deesis, originally located on the architrave – in a few cases they were even carved on it – covered the spaces between the columns, completing thus the templon's transformation to an iconostasis.

The catalogue of the carved inscriptions on middle Byzantine templon screens consists of sixty four examples in total so far. Nearly one half of them, that is twenty six out of these examples (C.1–26), come from the western and the southern provinces of Asia Minor, in modern Turkey. The rest are dispersed in the Aegean islands, continental Greece and Southern Italy. A rather large group consisting of fifteen templon screens (C.38–52) with provenance from the mountainous area of Mani at southern Peloponnese bears specifically local characteristics, as it has been established in the studies of Nikolaos Drandakes[4] and Sophia Kalopissi-Verti.[5] A single and uncertain example, a fragment of an epistyle exhibited at the Archaeological Museum of Istanbul, comes from Constantinople (App.1i); it has been dated to the late 10th – early 11th century, but this date appears to be questionable. The fact that no Byzantine templon screen survived intact in Constantinople, explains the lack of examples originating from the capital. The recent gathering of sculptural material from a variety of sites throughout the city might, hopefully, offer us some unknown examples of this kind.[6]

Gerstel (ed.), Thresholds of the sacred. Architectural, art historical, liturgical, and theological perspectives on religious screens, East and West. Washinghton D.C. 2006, 135–161.

4 N. B. Drandakes, Βυζαντινὰ γλυπτὰ τῆς Μάνης. Athens 2002.

5 S. Kalopissi-Verti, Epigraphic evidence in middle-Byzantine Churches of the Mani. Patronage and art production, in M. Aspra-Bardabake (ed.), Λαμπηδών. Αφιέρωμα στη μνήμη της Ντούλας Μουρίκη, v. 1. Athens 2003, 339–354.

6 New epigraphic material from the city, still unpublished, has been gathered during the Istanbul Rescue Archaeological Survey project, which is directed by Ken Dark and Ferudun Özgümüş (see their annual Preliminary Reports, from 1998 onwards).

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The inscriptions were habitually placed on the front side of the horizontal architrave or epistyle of the barrier. The text was carved on the low undecorated border over the relief, normally in a single long line, although there are some exceptions. The only case of a two lined text was recently found at Thalames, Mani (C.39), while an architrave from Lechonia, Thessaly (C.28), has a reversed inscription; we may suppose that this was the fault of the carver, who began to incise the letters in the wrong direction before the architrave took its final place on the screen. There are also the rare cases of templon architraves with a semicircular arch over the holy gate, as in the church of Agetria, Mani, where the text has been interrupted along the arch (C.49).

In several architraves the inscription or a part of it is placed in one of its ends, where often a small part of the surface remains free, in order to be inserted into the adjacent walls. Similarly, the mason must have had the provision to adjust the length of the decorative relief so as to leave enough space for the text, as in the case of the architrave at the church of Protothroni, Naxos (C.59), dated to 1052. The placement of the inscription within the sculptural decoration has been attested in several examples from Mani (C.38, 40, 43, 45, 50 – 52) and Skopelos (C.57), while an architrave from Corinth (C.33) should be considered as a unique case, because the inscription is found within a small decorative roundel, located at the bottom side of the stone, probably in order not to be easily seen.

In some cases an inscription may replace the sculptural decoration, occupying the whole frontal surface of the architrave (C.13, 27 and 36, App.1h, 1i and 2c). Nonetheless, we cannot overlook the fact that the inscription had, additionally, a decorative character. Such is the case of the architrave from Panagia Mentzena, in the Peloponnese (C.36), where the large capital letters were carefully executed in low relief. Similar to the previous case is the middle Byzantine templon of the famous basilica of Agios Ioannis in Ephesos, where two decorative borders frame a quotation from the Psalms along the frontal face of the architrave (C.7). This piece is a unicum since it bears a second, dedicatory inscription on its back side, visible from the sanctuary, a choice that was possibly dictated by the content of the two texts.

Apart from the architraves, inscriptions are rarely found on other parts of templon screens. A well known example of inscribed closure slabs comes from the demolished church of Agios Ioannis Mangoutis at Athens (C.31), now exhibited in the Byzantine and Christian Museum of the city. The long dedicatory poem is inscribed along one of the vertical sides of the undecorated frame of each slab and it could have been extended on a pillar between them. Another dedicatory poem was carved in the same way on two slabs from Menje in Asia Minor (App.1e), the function of which is still debatable. Rather unusual are the inscriptions on slabs' upper parts or crownings, either decorated, as in

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Mani (C.45–46), or undecorated as in Samos (C.53), in order to leave space for the text. Sparce are the examples of inscribed templon colonnetes; only one example has been attested so far and found at the monastery of Tsipiana in Arcadia, Peloponnese (C.37).

Regarding the epigraphic evidence, Cyril Mango stated that the script of Byzantine monumental inscriptions remained basically the same from the 3rd or 4th century until approximately the year 1000,[7] and the available templon material confirms his view. The tradition of capital letters, with some variations and occasional recalling of older types, gave then its place to more complicated script forms, with cursive letters and abbreviations.[8] This development can be observed on templon inscriptions as well, i.e. the architrave from Protothroni at Naxos (C.59) securely dated to 1052.

The majority of the templon inscriptions are dedicatory ones. In their simplest form, they mention the name of one or more donors, who must have been responsible for the raising of the new barrier or even the whole church; the invocation to God for intersession and salvation of their souls follows their name. The need for holy protection and remission of sins is colored or escalated in the texts thanks to a range of expressions of variated forms. The most common donors' address asks for salvation and remission of sins. The donor at Afyon Karahisar (C.22) underlines the pains he endured – ἔκλυσον ... πικρῶν βασάνων (bring to an end the bitter sufferings). At Leros (C.60) the donor recites all the possible accidents that may happen to him: Ῥῦσέ με πάσις ἀνάκις καὶ κινδύνον περιστάσεος καὶ συνφορᾶς τοῦ βίου (save me of every need and dangers of trouble and misfortune of life). Other texts, instead of mourning of the human sorrows, concentrate on the initiative of the donor, especially if he is a person of significance. On the excellent marble templon that was found in the region of Selçikler, Byzantine Sebaste, in Phrygia (C.20), the epigram declares that bishop Eustathios ἐμφρόνως ... κόσμον τίθησι καινὸν ἐν τοῖς κοσμίταις καταγλαΐζων ἐκ χρυσοῦ κὲ μαρμάρον ἄλλης τε λαμπρᾶς καὶ διαυγοῦς τῆς ὕλης (prudently ... puts new ornament in the cornices, mostly embellishing with gold and marble and other brilliant and transparent material). The word πόθος, the desire or devotion that moves the donors, is used to give emphasis in all kinds of dedicatory inscriptions:[9] ἔδειξεν ἔργον ἠγλαϊσμένον πόθος (this is a work shown embellished

7 C. Mango, Byzantine epigraphy (4th to 10th centuries), in D. Harlfinger / G. Prato (eds.), Paleografia e Codicologia Greca. Atti del II Colloquio internazionale (Berlino/Wolfenbüttel, 17–21 ottobre 1983). Alessandria 1991, 242–246.

8 Ibid., with examples.

9 M. D. Lauxtermann, Byzantine poetry from Pisides to Geometres. Texts and contexts. *WBS*, 24/1. Wien 2003, 164. Examples of the use of this term are found in the inscription of the outer

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by desire), is written on an architrave from Altintaş (C. 26); πίστει καὶ πόθῳ (by desire and faith) directed the bishop who restored the Lower City Church at Amorium (C.21); bishop Anastasios of Skopelos (C.57), renovated the church of Theotokos, Agioi Apostoloi and Agios Nikolaos ἐκ πόθου ὑπὲρ μνήμης καὶ ἀφέσεως ἑκουσίων τε καὶ ἀκουσίων ἁμαρτημάτων (from desire, for his memory, and the remission of intended and unintended sins); a certain Michael πόθῳ (by desire) built a church somewhere around Magnesia (C.12); and Leon Sanpatios with his family offered a church in Mani πόθῳ (by desire) too (C.40).

The use of poetry, especially of epigrams, to accompany dedications is favored throughout the Byzantine period.[10] In our case, several epigrams found on templon screens seem to have been composed on this occasion. The aforementioned poem on the Selçikler epistyle (C.20) is a characteristic example. The composers of these epigrams worked on motifs commonly used in literature. At Notion (C.8), where a bishop asks Theotokos to accept the gift of his donation, the verses begin with the verb *Δέξαι* (accept), which is frequently used in dedicatory inscriptions.[11] The term *δῶρον* (gift), referring to his offering (a church or a templon), is fairly widespread too.[12] The epigram Ἀνδρῶν κακίστων ἐξελοῦ με παμμάκαρ καὶ θραῦσον αὐτῶν ... (Save me, you the venerable by all, from the most evil men and break ...), from Panagia at Mentzena, Peloponnese (C.36), uses a motif probably taken from the Psalter.[13] Another common motif is the contradiction of the finery of the donation with the modesty of the donor: in the inscription of Antalya Museum (C.1), Ioannis the humble, ταπεινός, dedicates an excellent work, ἔργον φέριστον.[14] More problematic are the verses found on the slabs from Menje (App.1e), describing the donation of proedros Nikolaos:

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cornice of the katholikon of the monastery of Lips at Istanbul, 907 (Th. Macridy, The Monastery of Lips [Fenari Isa Camii] at Istanbul. *DOP* 18 (1964) 300–301, by C. Mango/E.J.W. Hawkins), as well as in the epigram of an 11th–12th c. icon at Sinai (Rhoby, Epigramme auf Ikonen und Objekten der Kleinkunst, as footnote 1 above, 50–53, n. Ik4).

10 Lauxtermann, Byzantine poetry (as footnote 9 above), 158–166. H. Maguire, Epigrams, art, and the "Macedonian Renaissance". *DOP* 48 (1994) 105–115.

11 Cf. the epigramme from Panagia tou Arakos, Cyprus, 1192: *Δέξαι δέησιν τῆς σῆς μητρός σου, Λόγε* (Rhoby, Epigramme auf Fresken und Mosaiken, as footnote 1 above, 334–341).

12 Cf. the inscription of the monastery of Lips (Macridy, The Monastery of Lips, as footnote 9 above, 300–301, by Mango/Hawkins).

13 Ἐξελοῦ με ἐκ τῶν ἐχθρῶν μου ὁ θεός (Ps. 58, 2); Ἐξελοῦ με κύριε ἐξ ἀνθρώπου πονηροῦ (Ps. 139, 1); ἀπὸ ἀνδρῶν ἀδίκων ἐξελοῦ με (Ps. 139, 5); ἐξελοῦ με ἐκ τῶν ἐχθρῶν μου κύριε (Ps. 142, 9); ῥῦσαί με καὶ ἐξελοῦ με ἐκ χειρὸς υἱῶν ἀλλοτρίων (Ps. 143, 11).

14 Cf. the epigramme on the cross of the Geneva Musée d'art et d'histoire, dated to 10th–11th c.: Ἔργον φέριστον ἐκ πόθου γεγονότα (Rhoby, Epigramme auf Ikonen und Objekten der Kleinkunst, as footnote 1 above, 287–290, n. Me102).

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the poem mentions an image of Christ which is found carved on the slab, but together with an image of saint Peter, a peacock and a rabbit; these slabs could have been part of a structure other than a templon, especially if one takes into account their uncommon decoration and oblong shape.

Apart from poetic expressions, some donors chose to address to both the chanters and the readers of the church services, in order to secure that their names would be eternally commemorated, through the repetition of their prayer for intercession. This formula is very common in Mani, but it is also attested in Asia Minor and in Andros island as well. In an inscription from Koutiphari, Mani (C.40), the donor of the church Sanpatios asks the chanters to pray to the God for him and his family νικτὶ καὶ ἐν ἰμέρα (night and day), while in Andros (C.58) the donor asks from the readers to pray for justice – εὔχεσθε δίκην. There is also a case from Banaz (C.17), where the donor asks from each and every one who might come for the celebration of the mass, to mention him.

Another important element the dedicatory inscriptions bear is the inclusion of dates, which provides secure chronological data for the study of middle Byzantine sculpture at that time. The earliest precisely dated inscription is found on an epistyle at Afyon (C.24), dated to the year 937/8. The latest one comes from the settlement of Briki, in Mani (C.47), and dates to 1122. These two dates comprise the chronological frame of a period during which the majority of templon inscriptions appear, approximately from the 10th till the beginning of the 12th century. The 9th century is represented by few examples dated on stylistic grounds, from Orchomenos (C.29), Corinth (C.33), Argos (C.34) and Mistras (App.2j). Additionally, a slab from Akhisar (C.14) could be ascribed to the 9th or early 10th century on the basis of epigraphy, that will be discussed later on. By the end of the period, in the 12th century, a decrease of inscribed templon material is observed; this most probably should not be considered accidental especially for Asia Minor, where Byzantine dominion was being challenged.

Furthermore, the dating of the inscriptions is assisted by the presence of the emperors' name, a feature observed on all kinds of artistic media. As far as templon screens are concerned this is found in Asia Minor and in the islands. A recently discovered example comes from Afyon Karahisar (C.25), where the whole title of Constantine the great king and emperor of the Romans, who was born in purple, is mentioned. We also find the names of Rhomanos I at Afyon (C.24), Constantine Doukas at Samos (C.53) and Nikephoros Botaneiates at Skopelos (C.57). The total absence of references to the rulers' name in the numerous in-

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scriptions of Mani has been interpreted as an indication of the loose links between this secluded area and the central administration of the Byzantine state[15].

On the other hand in this artistic media other names may also appear, like those of their creators. From the region of Mani, an exception in many instances, have survived the names of two sculptors, Nikitas Marmaras – the marble mason –[16] (C.45–47) and Georgios (C.43), who were active in the last decades of the 11th century and wrote their names on at least four templon screens. The rest of the Byzantine territory gives us only one name, that of Ioannis Marmaras on an epistyle of the Archaeological Museum of Izmir (C.10). Possibly enough the name Thomas, found in the inscription of the Corinthian epistyle mentioned above (C.33), could belong to the sculptor – given its place underneath the epistyle, where it would be difficult for one to see or read. It is not certain if the monk Iakovos, mentioned as the one who carved – ἐλατομίσαντος – the templon colonettes at Tsipiana, Arcadia (C.37), was a sculptor himself, or this is just a way to describe the donation.

The language of the dedicatory texts varies between the learned tradition and the vernacular with reflections of local idioms, as it is observed at Mani. The metrical inscriptions, written in dodecasyllabic verses, can be used as signs of the donors' culture and taste or of their contacts with literary circles. In both cases, misspellings abount, even in carefully carved inscriptions accompanying qualitative works of sculpture, as for example the architrave from Amorium (C.21).

A smaller group of inscriptions reproduces quotations from the sacred scriptures or has references from the liturgy and the mysteries celebrated in the sanctuary. Beginning with the Old Testament, David's Psalter seems to be a favorite source. The front side of the epistyle of the templon of Agios Ioannis at Ephesos (C.7) bears a long extract from the 131st Psalm: τοὺς πτωχοὺς αὐτῆς χορτάσω ἄρτων, τοὺς ἱερεῖς αὐτῆς ἐνδύσω σωτηρίαν καὶ οἱ ὅσιοι αὐτῆς ἀγαλλιάσει ἀγαλλιάσονται (I will satisfy her poor with bread. I will clothe her priests with salvation; and her saints shall greatly exult; Ps. 131, 15–16). At the reverse side of the same architrave another text commemorates, according to Denis Feissel, renovation works donated by a certain bishop Theodoros, who has been identified with a hierarch who held the bishopric of Ephesos in the first decades of the

15 Kalopissi-Verti, Epigraphic evidence (as footnote 5 above), 346.

16 On Nikitas marmaras see N. B. Drandakes, Νικήτας Μαρμαράς. *Δωδώνη* 1 (1972) 21–44; idem, Ἄγνωστα γλυπτὰ τῆς Μάνης ἀποδιδόμενα στὸ μαρμαρᾶ Νικήτα ἢ στὸ ἐργαστήρι του. *DChAE* 8 (1975–1976) period D, 19–28; C. Vanderheyde, Deux examples de sculpteurs locaux et itinérants en Grèce au XIe siècle. *Topoi* 8/2 (1998) 767–769.

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11th c.[17] Besides, the form and the technique of the high quality sculptural ornamentation strengthens such a view. It does not seem untenable to suppose that Theodoros chose the inner side for his personal dedicatory inscription, not only out of respect to the holy text of the Psalms, which was located prominently in the frontal decoration, but out of desire as well to have his name eternally commemorated in the prayers of the clergy during the mass celebration, by occupying a place practically in front of their eyes. Continuing with the use of Psalms, the verse Αὕτη ἡ πύλη τοῦ κυρίου, δίκαιοι εἰσελεύσονται ἐν αὐτῇ (This is the gate of the Lord, the righteous shall enter by it, Ps. 117, 20), which is very common on gate lintels since the early Christian period,[18] is found on a sculpture from Sandıklı (App. 2e), the function of which – epistyle or lintel – is unclear. From the Book of Exodus come the invocation βοηθὸς καὶ σκεπαστής μου (my helper and protector), carved in the beginning of the inscription on an architrave of the templon at the church of Panagia Krina, Chios (C.56).[19]

Phrases from the liturgies of Saint Basil and Saint John Chrysostom used during the mass are reported in four inscriptions. Marking the high point of the Eucharist Mystery, the phrase τὰ σὰ ἐκ τῶν σῶν σοὶ προσφέρομεν (We offer You, Lord, your own, of what is your own),[20] is written on the architrave from Afyon Karahisar (C.23), dedication of a monastic fraternity. Part of the same phrase – ἐκ τῶν σῶν (of what is your own) – is used by Michael the donor at the church of Manisa (C.12), addressing to the patron saint of the church, an unnamed hierarch. The phrase Μνήσθητι Κύριε τῶν καλλιεργούντων καὶ τῶν καρποφορούντων ἐν ταῖς ἁγίαις ἐκκλησίαις σου (Remember Lord those who bring offerings and create fair works in your holy churches), which comes from Saint Basil's Liturgy,[21] covers the frontal surface of the architrave from Ierapolis (Pamukkale), Phrygia (App. 2c), and the frame of a closure slab now in Munich, with provenance from Asia Minor too (App. 2g). These excerpts were in use in epigraphy since the early Christian era, either on buildings or on litur-

17 D. Feissel, Les métropolites d'Éphèse au XIe siècle et les inscriptions de l'archevêque Théodôros, in A. Avramea/A. Laiou/E. Chrysos (eds), Βυζάντιο, κράτος και κοινωνία. Μνήμη Νίκου Οικονομίδη. Athens 2003, 231–247.

18 D. Feissel, La Bible dans les inscriptions grecques, in C. Mondésert (dir.), Bible de tous les temps. 1. Le monde grec ancient et la Bible. Paris 1984, 225–226, 229.

19 (Κύριος) βοηθὸς καὶ σκεπαστὴς ἐγενετό μοι εἰς σωτηρίαν, οὗτός μου θεὸς καὶ δοξάσω αὐτόν, θεὸς τοῦ πατρός μου καὶ ὑψώσω αὐτόν (Exodus 15, 2).

20 F. E. Brightman, Liturgies, Eastern and Western, v. 1. *Eastern Liturgies*. Oxford 1896, 329, 7; P. N. Trempelas, Αἱ τρεῖς Λειτουργίαι κατὰ τοὺς ἐν Ἀθήναις κώδικας. Athens 1935, 110.

21 Brightman, Liturgies 332, 19–22. Trempelas, Αἱ τρεῖς Λειτουργίαι 185.

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gical vessels.[22] Their reproduction on sculpture during the middle Byzantine times could be interpreted as an immediate inspiration from the liturgy, or from liturgical vessels,[23] continuing, whatsoever, an early Christian tradition on this matter.

Another remarkable inscription, connected with the liturgy, is found on a closure slab from Akhisar (C.14). What survives seems to have been the half of a poem in dodecasyllabic verse, while the rest of it could have been probably carved on the adjacent slab, now lost. This text could be considered as some kind of instructions that were beign addressed to the congregation who read it, with a commandment: Τρόμο πρόβλεπε τὴν θίαν λιτουργίαν (Attend the holy liturgy tremblingly). The content is very close to a graffiti of the early 9th century with protreptic verses, found in Agios Ioannis church at Ephesos: Φόβο πρόσελ|θε πύλην τοῦ | Θεολόγου, τρό|μο λάνβανε | τὴν θήαν κυνονίαν, | πῦρ γάρ ἐστίν {β}αρύ|η τοὺς ἀναξήους (In fear, approach the gate of the Evangelist, with trembling, take the Holy communion, for it is fire, and burns the unworthy).[24] These verses are connected with an epigram of Theodore Studites, written for the basilica of Agios Ioannis of Stoudios in Constantinople.[25] According to Marc Lauxtermann, both the inscription of Ephesos and Studites' epigram go

22 Early christian examples of the use of the phrase *τὰ σὰ ἐκ τῶν σῶν σοὶ προσφέρομεν*, including the one written on the altar of Agia Sophia at Constantinople, have been collected by I. Ševčenko (K. Weitzmann / I. Ševčenko, The Moses Cross at Sinai. *DOP* 17, 1963, 393–394). The second phrase – *Μνήσθητι Κύριε τῶν καλλιεργούντων καὶ τῶν καρποφορούντων ἐν ταῖς ἁγίαις ἐκκλησίαις σου* – is also found in early Christian epigraphy, as on a 5th c. lintel from Thessaloniki (E. Tsigaridas / K. Loverdou-Tsigarida, Κατάλογος χριστιανικῶν ἐπιγραφῶν στὰ μουσεῖα τῆς Θεσσαλονίκης. Thessaloniki 1979, 90–91, n. 63) and a fragment from Miletoupolis (Grégoire, Inscriptions d'Asie Mineure, 13, n. 39).

23 H. R. Hahnloser (ed.), Il Tesoro di San Marco. Firenze, 1974, 61–62 n. 44, pl. XLVI, 62–63, n. 46, pl. XLVII, 64–65, n. 51, pl. L, 67, n. 58, pl. LII, 68–70, n. 61, pl. LIII–LV, CXLIX, and 70, n. 63, pl. LVI.

24 J. Keil, XIV. Vorläufiger Bericht über die Ausgrabungan in Ephesos. *JÖAI* 25 (1929), Beiblatt, 14–15; A. Heisenberg, *BZ* 29 (1929–1930), 452; Supplementum Epigraphicum Graecum 4, 108, n. 556; J. Keil / G.A. Soteriou / H. Hörmann / F. Miltner, Die Johanneskirche. *Forschungen in Ephesos* IV/3. Wien 1951, 278, n. 11; N.A. Bees, Μελετήματα σχετικὰ πρὸς τὴν μεσαιωνικὴν Ἔφεσον καὶ τὸν καλούμενον Θεολόγον. *Ἀρχαιολογικὴ Ἐφημερὶς* 1953–54, Β′, 273–274; C. Foss, Ephesus after Antiquity: A late antique, Byzantine and Turkish city. Cambridge 1979, 115; R. Meriç / R. Merkelbach / J. Nollé / S. Şahin, Die Inschriften von Ephesos VII/2. Bonn 1981, 476–477, n. 4311; Lauxtermann, Byzantine poetry (as footnote 9 above), 246–247, 352, n. 105.

25 P. Speck (ed.), Theodoros Studites. Jamben auf verschiedene Gegenstände. Berlin 1968, 195–197 n. XLIV; Bees, (as footnote 24 above), 274; Lauxtermann, Byzantine poetry (as footnote 9 above), 247.

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back to the protreptic verses of the Mega Horologion book.[26] Epigrams of a similar content are also found on liturgical vessels[27] and wall painting.[28] The same relief from Akhisar bears another remarkable text, the phrase δυσὶν ταῆσιν ὡραεισμένυς (embellished with two peacocks), which describes probably the decoration adorning the slabs, thus forming a unique example of this kind.

Hymnography is another source that influenced as well the textual context in several cases. Saint Paul is addressed as φοστὶρ τῖς ὐκουμένης (luminary of the universe) in the inscription from Leros (C.60), a phrase straightly coming from an exaposteilarion of the orthros of the service for the celebration of Saints Peter and Paul.[29] The three verbs σκέπε, σώζε φύλαττε (watch over, save, guard) and their variations (C.5, 59) are found in megalynaria of the orthros of the service of the day of Hypapanti.[30] The fragment of the inscription from Marmara Ereğlisi (C.27) is obviously very close to a verse from the service of the feast of the Ascension. The inscription from Antalya (C.1) begins with the words ἔργον φέριστον, found in a iambic canon of the Day of Theophaneia, ascribed to John of Damascus;[31] the same words are used in Ἀλφάβητος παραινετικὸς πρὸς φιλόπονον παιδίον of Ignatius the Deacon, where the verse Ἔργον φέριστον ἠγλαϊσμέ-

26 Lauxtermann, Byzantine poetry (as footnote 9 above), 247.

27 The verse *Πρόσελθε φρικτῶς τῇ Θεοῦ κοινωνίᾳ* is written on the calice of Basileios, proedros and parakoimomenos, dated between 963 – 985 (Hahnloser (ed.), Il Tesoro di San Marco (as footnote 23 above), 71, n. 66, pl. LVII ; A. Guillou, Recueil des inscriptions grecques médiévales d'Italie. Rome 1996, 77 – 78, n. 74, pl. 71.

28 A similar epigram is found on a fresco of the North Chapel of Ayvalı Kilise, Cappadocia, with the verses [Δεῦρ]ο πρόβλεπε τὸ γενάμενον θαῦμα | ἐν ᾧ πρόκειται σῶμα Χ(ριστο)ῦ καὶ αἷμα· | φρικτὸν μεταδίδοται πίστεως καὶ φόβου (N. and M. Thierry, Ayvalı Kilise ou pigeonnier de Gülli Dere. Église inédite de Cappadoce. *CA* 15 (1965) 125. Rhoby, Byzantinische Epigramme auf Fresken und Mosaiken (as footnote 1 above), 285 – 286, n. 196). The first word of the full of misspellings text has been restored as *Δεῦρο*, but *Τρόμῳ* or *Φόβῳ* could fit as well.

29 Τῶν Ἀποστόλων ἅπαντες, τὴν κορυφὴν ὑμνήσωμεν, Πέτρον καὶ Παῦλον, τοὺς θείους τῆς οἰκουμένης φωστῆρας, τοὺς κήρυκας τῆς πίστεως, τὰς θεολόγους σάλπιγγας, δογμάτων τοὺς ἐκφάντορας, τῆς Ἐκκλησίας τοὺς στύλους καὶ καθαιρέτας τῆς πλάνης (*Μηναῖον τοῦ Ἰουνίου*. Ἔκδοσις τῆς Ἀποστολικῆς Διακονίας τῆς Ἐκκλησίας τῆς Ἑλλάδος. Athens 1977, 117).

30 Θεοτόκε ἡ ἐλπίς, πάντων τῶν χριστιανῶν, σκέπε φρούρει φύλαττε, τοὺς ἐλπίζοντας εἰς σὲ (*Μηναῖον τοῦ Φεβρουαρίου*, Ἔκδοσις τῆς Ἀποστολικῆς Διακονίας τῆς Ἐκκλησίας τῆς Ἑλλάδος. Athens 1972, 19). On the use of the three verbs in epigraphy see R. Traquair, Laconia. III. The churches of Western Mani. *Annual of the British School at Athens* 15 (1908 – 1909) 191; A.K. Orlandos / L. Branouses, Τὰ χαράγματα τοῦ Παρθενῶνος. Athens 1973, 15, n. 25; D. Feissel, Inscriptions byzantins de Ténos. *BCH* 104 (1980) 515 – 516 (with various examples).

31 Ἔλκει πρὸς αὐτὸν τὴν θεόδμητον φύσιν, | Γαστρὸς τυράννου, συγκεχωσμένην ὄροις· | Γεννᾷ τε αὖθις, γηγενῶν ἀναπλάσει. | Ἔργον φέριστον, ἐκτελῶν ὁ Δεσπότης· | Ἵκται γὰρ αὐτήν, ἐξαλεξῆσαι θέλων (*Μηναῖον τοῦ Ἰανουαρίου*. Ἔκδοσις τῆς Ἀποστολικῆς Διακονίας τῆς Ἐκκλησίας τῆς Ἑλλάδος, Athens 1961, 82).

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νον πόθει (desire the most excellent and embellished work) is found.[32] The use of the term ἠγλαϊσμένον, which occurs twice (C.26, 34), could have come from this source too.

Spelling is rather problematic in this group of "liturgical" inscriptions too, with the number of mistakes varying from case to case, a phenomenon found also in other works of artistic media of the period.[33] In terms of sculpture, although some of the marble carvers could probably have had a certain practical knowledge of geometry, in fact they must have been illiterate craftsmen; Nikitas, Georgios and Ioannis – the ones who wrote down their own names – were very low spellers. In any case, it seems much doubtful if the sculptors were able to read the texts that they should carve on the marble – not excluding the possibility that the texts were given to them uncorrectly written.

Finally, another category of insciptions should be listed, the cursory ones, which are rather scarce. Both existing examples were recently found at Mani. The fragments of the first one, from Thalames (C.39), inform us that a curse would hit the one who would harm τῶν τούτον ... δῶρον (these ... gifts) – the genitive probably states in this case that the donation included more than just the templon. The text on two closure slabs from the ruined church of Agios Vasileios at the village of Mandoforos (C.42), warns anyone who might feel jealous of Saint Basil's πράγματα (goods), that he shall find the Saint ἀντήδηκον (against him). Although it is not absolutely clear if the word πράγματα describes just the templon screen or other objects of the church, it seems rather possible to refer to the sculptures – the recycling of marble templon material in the churches of Mani although it is attested in the Paleologan era, it must have started in a somewhat earlier period.

Much has been said on the role of the sanctuary barrier in the liturgy and the symbolisms attributed to it. Sophronius or Pseudosophronius, who wrote in the mid-11th c. or the beginnings of the 13th c., interpreted the templon's entablature as a manifestation of the crucified Christ, whose image is represented by the cross, while later on, in the first decades of the 15th c., the hesychast bishop Symeon of Thessalonike marked that the sanctuary enclosure separated the per-

32 C.F. Müller, Handschriftliches zu Ignatius Diaconus. *BZ* 3 (1894) 521, 5. Rhoby, Epigramme auf Ikonen und Objekten der Kleinkunst (as footnote 1 above), 290.

33 For the question of the literacy level of artists, as far as it concerns painters, see M. Panagiotide, Οι γραμματικές γνώσεις των ζωγράφων. Ένα παράδειγμα σχετικού προβληματισμού από τη Μάνη. *DChAE* 24 (2003) period D, 185–194; eadem, Le peintre en tant que scribe des inscriptions d'un monument et la question du niveau de sa connaisance gramaticale et orthographique, in M. Bacci (ed.), L' artista a Bisanzio e nel monto cristiano-orientale. *Seminari e convegni*, 12. Pisa 2007, 71–116.

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ceptible from the intelligible; the entablature represented *the bond of love and the union in Christ of the saints on earth and heaven.*[34] Modern scholars have also tried to explain the symbolisms of templon, based on the afore-mentioned texts.[35]

Even if such interpretations were not widely known to the congregation of those times, occupying just the theological thought, the sanctuary barrier had an obvious sanctity and it was the spot where the eyes of the laity would focus and where their prayers would be addressed, either during the service, or privately. Undoubtedly, the message of the inscriptions on the templon was apparent immediately and continuously to those who could read it, enforced by the significance of its location on the barrier. Thus, the donors' names and prayers were constantly repeated in the minds and even the mouths of the praying literate laity, satisfying in this way the purpose of their dedication. On the other hand, the inscribed biblical quotations and liturgical excerpts formed a kind of permanent laconic teaching or catechism addressing to the congregation, and reminding to it the basic dogmatic points of the incarnation and the unbloody sacrifice.

The multifunctional use of the texts would make one expect the number of inscriptions on templon screens to be greater, especially the dedicatory ones. However, the confirmed examples form a rather small group, compared to the many hundreds of sanctuary barriers that were carved during the middle Byzantine period. But this fact should be viewed primarily through the general decline of epigraphy and the shrinkage of inscriptions on stone material after the 7th c., an evolution accurately described by Cyril Mango, who related it with the gradual disability of the public to communicate through written texts.[36]

Despite the low statistic numbers, the known templon inscriptions provide us with precious evidence. Especially the dedicatory ones shed some light on the question of patronage of marble sculpture, which, with the exception of Mani, remains mostly obscure to us. Special attention draws the fact that several texts mention the dedication of the whole church building and not just of the templon screen. This means that in many cases the creation of a templon was part of the whole church construction or renovation program and so it was included in the total cost of the overall project.

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34 Further discussion on these matters see in N. P. Constas, Symeon of Thessalonike and the theology of the icon screen, in: Thresholds of the Sacred (as footnote 3 above), 163 – 183.
35 I. Shalina, The entrance to the Holy of the Holies and the Byzantine sanctuary barrier, in A. Lidov (ed.), The Iconostasis. Origins – evolution – symbolism. Moscow 2000, 52 – 71 (in Russian, with English summary).
36 Mango, Byzantine epigraphy (as footnote 7 above), 240 – 241.

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Separate sculpture patronage is recognized by the use of the words κοσμήτης, cornice or entablature (C.20, 28), διάστυλα, columns (C.62), στηθήα, parapets (C.43), or τέμπλον, templon (C.30), which clearly refer only to sanctuary barriers, dedicated to newly erected churches or replacing older barriers in existing ones. It seems possible that the term ἔργον describes the templon too (C.1, 13, 26), especially when a demonstrative pronoun follows it – τὸ ἔργον τοῦτω, this work (C.4). The act of the dedication is described with the verbs ἐτελειώθη, finished (C.43), ἀνεκενήσθη, renovated (C.62), or ἐκαλλιουργήθη, embellished (C.28), and, in a more descriptive way, with the phrase κόσμον τίθησι καινόν, puts new ornament (C.20).

For the majority of the inscriptions it is not clear if the text mentions church building activity or sculpture patronage, either because the donors chose not to refer to it, or because of the fragmentary preservation of the stone. Thus, further comments on patronage in such cases would mostly be debatable.

Finally, who were the persons to whom we owe these inscriptions, as well as the buildings and the artistic patronage of the inscribed monuments? Beginning with the donors on templon screens, we have four confirmed cases: a name of a bishop (C.20), two names of monks (C.37), the name of a monk cooperating with a layman (C.43) and that of a layman and his children (C.31). The patronage of church buildings is primarily exercised by clergy officials: in a total of ten (C.12, 21, 25, 31, 38, 40, 50, 53, 57, 59), there are three cases of bishops' donations (C.21, 57, 59). In one of them the bishop cooperated with middle rank state officials (C.59). This number is in accordance to the advanced role of the bishops in the provincial middle Byzantine society.[37] Lower office clergymen took the initiative alone or in collaboration with the local parish; the largest coalitions are found in Mani (C.50) and Tenos island (App.1l). A certain monk, Loukas, took up on his own the renovation of the church of Agios Symeon and Theotokos at Samos (C.53). There is just one case of a state administration official, that of Romanos, strategos of the Theme of the Kibyrreotes, on a templon in Southern Italy (C.63). Simple laymen were also active (C.12) and we suppose that they were probably local landowners, able to undertake great scale building work.

Women as donors have a rather limited role: there are just two confirmed cases, of Ἀρετή (C.5) and the abbess Ἄννα (C.35), and an uncertain one, the nun Εὐφροσύνη (App.1b), all doubtful about the object of the donation (church

37 A. Avramέa, Les constructions profanes de l'évêque d'après l'épigraphie et les textes d'Orient, in: Actes du XIe congrès international d'archéologie chrétienne (Lyon, Vienne, Grenoble, Genève, Aoste, 21 – 28 septembre 1986), vol. 1. Rome 1989, 834 – 835.

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or sculpture). Most women are mentioned namelessly, as *σύμβιοι* of their husbands, especially in Mani (C.38, 40, 49).

Furthermore, what is interesting from an artistic point of view is that the presence of a prominent donor – usually a church official – involves neither a good quality sculpture, nor a text of high literary virtue. A comparison between the architraves from Selçikler (C.20) and Ödemiş (C.9), both bishops' donations, is instructive: the first one is a masterpiece, accompanied by a probably specially composed and carefully carved epigram, while the second one is a lower class relief, with a badly written and spelled dedicatory inscription, of a very simple form. In the same way, a metrical inscription neither appears obligatorily on a good quality sculpture, nor does it contain correct spelling.

Catalogue of inscriptions

The following catalogue includes the inscriptions on templon screens found in the Byzantine territory, presented in a geographical row from south-west Asia Minor to continental Greece, Aegean Islands and south Italy. The texts are given following the transcription of their first or more complete publication. The name of the scholar who is responsible for each transcription is cited in brackets after the text. Inevitably some problems occur in cases of old transcriptions, where it is not easy or even possible to check the original stone. The catalogue is followed by two appendices, the one for inscriptions insufficiently documented or carved on architectural members of uncertain use and date, and the other for unknown texts and inscriptions lost without further documentation. These cases are taken into account as a measure for the number and the distribution of texts on templon screens.

List of abbreviations

Barsanti, Scultura anatolica = C. Barsanti, Scultura anatolica di epoca mediobizantina, *Milion* 1 (1988) 275–295, pl. I–XI.

Buchwald, Carved arcades = H. Buchwald, Chancel barrier lintels decorated with carved arcades. *JÖB* 45 (1995) 233–276.

Buckler/Calder/Guthrie, *MAMA* IV = W.H. Buckler / W.M. Calder / W.K.C. Guthrie, Monumenta Asiae Minoris Antiqua IV. Monuments and documents from Eastern Asia and Western Galatia. Manchester 1933.

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Drandakes, Νικήτας Μαρμαρᾶς = N. B. Drandakes, Νικήτας Μαρμαρᾶς (1075). *Δωδώνη* 1 (1972) 21–44.

Drandakes, Ἄγνωστα γλυπτὰ = N. B. Drandakes, Ἄγνωστα γλυπτὰ τῆς Μάνης ἀποδιδόμενα στὸ μαρμαρᾶ Νικήτα ἢ στὸ ἐργαστήρι του. *DChAE* 8 (1975–1976) period D, 19–28.

Drandakes, Γλυπτὰ τῆς Μάνης = N. B. Drandakes, Βυζαντινὰ γλυπτὰ τῆς Μάνης. Athens 2002.

Grabar, Sculpures byzantines = A. Grabar, Sculpures byzantines du Moyen Age, II (XIe–XIVe siècles). Paris 1976.

Grégoire, Inscriptions d'Asie Mineure = H. Grégoire, Recueil des inscriptions grecques-chrétiennes d'Asie Mineure. Paris 1922.

Guillou, Inscriptions d'Italie = A. Guillou, Recueil des inscriptions grecques médiévales d'Italie. Rome 1996.

Halkin, Inscriptions grecques = F. Halkin, Inscriptions grecques rélatives à l'hagiographie IX. L'Asie Mineure. *Analecta Bollandiana* 71 (1953) 74–99.

Kalopissi-Verti, Epigraphic evidence = S. Kalopissi-Verti, Epigraphic evidence in middle-Byzantine churches of the Mani. Patronage and art production, in M. Aspra-Bardabake (ed.), Λαμπηδών. Αφιέρωμα στη μνήμη της Ντούλας Μουρίκη 1. Athens 2003, 339–354.

Keil/von Premerstein, Lydien = J. Keil / A. von Premerstein, Bericht über eine dritte Reise in Lydien und den angrenzenden Gebieten Ioniens, ausgeführt 1911. Wien 1914.

Malay, Manisa Museum = H. Malay, Greek and Latin inscriptions in the Manisa Museum. *Tituli Asiae Minoris*, 19. Wien 1994.

Mitsane, Χορηγία = A. Mitsane, Ἡ χορηγία στὶς Κυκλάδες ἀπὸ τὸν 6ο μέχρι τὸν 14ο αι. Ἡ μαρτυρία τῶν ἐπιγραφῶν. *EEBS* 42 (2004–2006) 391–446.

Mpouras/Mpoura, Ἑλλαδικὴ Ναοδομία = Ch. Mpouras / L. Mpoura, Ἡ Ἑλλαδικὴ Ναοδομία κατὰ τὸν 12ο αἰώνα. Athens 2002.

Orlandos, Μουσεῖο Σμύρνης = A. K. Orlandos, Χριστιανικὰ γλυπτὰ τοῦ μουσείου Σμύρνης. *Ἀρχεῖον τῶν Βυζαντινῶν Μνημείων τῆς Ἑλλάδος* 3 (1937) 128–152.

Pennas/Vanderheyde (eds), La sculpture byzantine = Ch. Pennas / C. Vanderheyde (eds.), La sculpture byzantine, VIIe–XIIe siècles. Actes du colloque international organisé par la 2e Éphorie des antiquités byzantines et l'École française d'Athènes (6–8 septembre 2000). *BCH*, Supplément 49. Athènes 2008.

Sodini, Xanthos = J.-P. Sodini, Une iconostase byzantine à Xanthos. Actes du Colloque sur la Lycie Antique. *Bibliotheque de l'institute Français d'Etudes Anatoliennes d'Istanbul*, 27. Paris 1980, 119–148, pl. XXXI–XXXVIII.

Vanderheyde, Sculpteurs locaux et itinérants = C. Vanderheyde, Deux examples de sculpteurs locaux et itinérants en Grèce au XIe siècle. *Topoi* 8/2 (1998) 765–775.

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1. Antalya (Attaleia), Asia Minor

Part of a templon architrave, at the Antalya Archaeological Museum, exact provenance not stated. Inscription carved on the upper undecorated band of the front face. Date: 10th–11th c.

† Ἔργον φέριστον ταπεινοῦ Ἰωάννου τελουσθὲν εἰς λύτροσι (Hellenkemper/Hild)

Literature: N. Bayraktar, Antalya Müzesindeki Bizans devrine ait bazı mimari plastik parçalar. *Arkitekt* 44 (1974) v. 354, 77, no. 11; H. Hellenkemper / F. Hild, Lykien und Pamphylien. *TIB*, 8. Wien 2004, 325, fig. 74; S. Alpaslan-Doğan, La sculpture Byzantine en Lycie et à Antalya: sa place dans l'évolution de l'art byzantin, in Pennas/Vanderheyde (eds.), La sculpture byzantine 128, fig. 11 ; Ph. Niewöhner, Mittelbyzantinische Templonanlangen aus Anatolien. Die Sammlung des Archäeologischen Museums Kütahya und ihr Kontex. *IstMitt* 58 (2008) 338–339, no. 52, fig. 56; A. Rhoby, Byzantinische Epigramme auf Ikonen und Objekten der Kleinkunst. *Byzantinische Epigramme in Inschriftlicher Überlieferung*, 1. Wien 2010, 290.

2. Karabulak and Boyalı, Asia Minor

Two fragments of a templon architrave, from Karabulak and Boyalı, present whereabouts unidentified. Inscription carved on the upper undecorated band of the front face. Date: 10th–11th c.

a) - - - ν ἁμαρτηῶν

b) - - τ]οῦ δο[ύ]λου - - - (Swoboda/Keil/Knoll)

Literature: H. Swoboda / J. Keil / F. Knoll (Hrsg.), Denkmäler aus Lykaonien, Pamphylien und Isaurien. Leipzig/Wien 1935, 29, no. 62.

3. Vali Bagal, Asia Minor

Two fragments of a templon architrave found at Vali Bagal, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face. Date: ca. 10th c.

Ἀδραλέστου [- - -] κὲ Νικιφώρου (Calder/Cormack)

Literature: W. M. Calder / J. M. R. Cormack, Monumenta Asiae Minoris Antiqua VIII. Monuments from Lycaonia, the Pisido-Phrygian Borderland, Aphrodisias. Manchester 1962, 46, no. 258, pl. 11; Grabar, Sculpures byzantines 49, no. 42, pl. XVIa.

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4. Kemikler (Kindya), Caria, Asia Minor

Part of a templon architrave found at Kemikler, Caria, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face. Date: 10th–11th c.[38]

...] τὸ ἔργον τοῦτω ὑπὸ Ἰ̣ο̣άνου πρ(εσβυτέρου) τοῦ Βουχάνου κὲ Λέοντως τοῦ Πα[... (Blümel)

Literature: A. Laumonier, Inscriptions de Carie. *BCH* 58 (1934) 329, no. 14, fig. 15; L. Robert, Note préliminaire sur les inscriptions de Carie. *BCH* 58 (1934) 514; W. Blümel (Hrsg.), Die Inschriften von Iasos II. Bonn 1985, 141, no. 639.

5. Emircik, Asia Minor

Two fragments of an epistyle found at Emircik, today at the Izmir Archaeological Museum. Part a was referred to as lost possibly during the transport. Inscription carved on the upper undecorated band of the front face. Date: 11th c.

a) [Ὁ Θεὸς][39] τον ἐνδόξον μαρτύρον Κυρήκο[υ] καὶ

b) Ἰ̣ο̣υλήτας σκ(έ)πε σ(ῶ)ζε φύλατ(τε) τὴν δ(ού)λη(ν) σ(ου) Ἀρετὴ[ν] (Feissel)

Literature: Orlandos, Μουσεῖο Σμύρνης 146–148, no. 23, fig. 21; K. Kourouniotes, Ἀρχαιολογικὸν ταξείδι εἰς Μ. Ἀσίαν. Ἀπὸ Οὐσάκ (Τημένου Θύραι) εἰς Ἰσικλὶ (Εὐμένεια). *Ἡμερολόγιον τῆς Μεγάλης Ἑλλάδος* 1925, 413–414; Halkin, Inscriptions grecques 329–330; Grabar, Sculptures Byzantines 47, no. 28, pl. XIIIa; D. Feissel, Inscriptions Byzantines de Ténos. *BCH* 104 (1980) 516, no. 96; Buchwald, Carved arcades 258, no. 8.1.

6. Emircik, Asia Minor

Fragment of a templon architrave epistyle broken on all sides, found at Emircik, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face. Date: 10th c.

...ωζε Λέοντα τω ... (Buckler/Calder/Cox)

Literature: W. H. Buckler / W. M. Calder / C. W. M. Cox, Asia Minor 1924, V. Monuments from Central Phrygia. *JRS* 16 (1926) 60, no. 181, fig. 11.

7. Ephesus, Asia Minor

Architrave fragments from the middle Byzantine templon of the great Agios Ioannis basilica at Ephesus, restored at the place, bearing two inscriptions. In-

38 Laumonier dated the sculpture after 12th c., but the style of the relief is obviously middle Byzantine.

39 Halkin suggests that the text could also begin with the phrase *Κύριε ταῖς πρεσβείαις*, instead of *Ὁ Θεὸς*.

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scription a, that reproduces a quotation from the Psalter (Ps. 131, 15–16), runs along the central part of the front face, between a band of sculptured ornament on the upper part and an astragalus on the bottom. Inscription b has been carved on the back undecorated face of the architrave, looking into the sanctuary. According to Feissel, bishop Theodoros, mentioned in inscription b, can be connected with an homonymous metropolitan of Ephesus of the early 11th c. – he ruled the bishopric at least between 1014 and 1018/9.[40] Bartsanti also dates the sculpture to the 11th c., on stylistic grounds.

a) - - - τοὺς πτωχοὺς α]ὐτῆς χορ[τάσω ἄρτων, το]ὺς ἱερεῖς αὐτῆς ἐνδύσω [σωτη]ρίαν καὶ οἱ ὅ[σιοι αὐτῆ]ς ἀγ[αλλιάσει ἀγαλλιάσονται - - - - - -]ου[- - - (Meriç et al.)

b) - - - ἀφ]θίτοιο[- - - - - -] ὦρσέ ἐ Θεό[δ]ωρος αὖθις ε[- - - - - -]υ. ἀμήν (Meriç et al., Feissel)

Literature: G. A. Soteriou, Ἀνασκαφαὶ τοῦ βυζαντινοῦ ναοῦ Ἰωάννου τοῦ Θεολόγου ἐν Ἐφέσῳ. *Ἀρχαιολογικὸν Δελτίον* 7 (1921–1922) 156–158, fig. 32–33, 178, fig. 52; J. Keil / G. A. Soteriou / H. Hörmann / F. Miltner, Die Johanneskirche. *Forschungen in Ephesos*, IV 3. Wien 1951, 173–174, 254–255, 275–276 no. 1, fig. 47–48, pl. XXXIV5 and LVIII2 and 4; R. Meriç / R. Merkelbach / J. Nollé / S. Şahin (Hrsg.), Die Inschriften von Ephesos, v. VII, 2, Bonn 1981, 469, no. 4301; Barsanti, Scultura anatolica, 288 ; D. Feissel, Les métropolites d'Éphèse au XIe siècle et les inscriptions de l'archevêque Théodôros, in A. Avramea / A. Laiou / E. Chrysos (ed.), Βυζάντιο, κράτος και κοινωνία. Μνήμη Νίκου Οικονομίδη. Athens 2003, 241, fig. 3; A. Thiel, Die Johanneskirche in Ephesos, Wiesbaden 2005, 64–65, fig. 83–86.

8. Area of Giavurköy (Notion), Asia Minor

Two fragments of a templon architrave found at the site of ancient Notion, Colophon, 3 km N. of the village Giavurköy, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face and partially on the empty right end of the same side. Date: 959/60.

† Δέξαι δέσποινα παρθένε Θεοτόκε † δῶρον Εὐ[.... εὐτε]λοῦς ἐπισκόπου † εἰς λύτρον ψυχῆς καὶ ἄφεσιν πτεσμά | των † | ἔτους ˏς | υξη΄ (Grégoire)

Literature: T. Macridy, Altertümer von Notion. *JÖAI* 8 (1905) 158–159, fig. 41–44; Idem, Antiquitès de Notion II. *JÖAI* 15 (1912) 40, fig. 17; Grégoire, Inscriptions d'Asie Mineure 28, no. 95; Sodini, Xanthos 135; Barsanti, Scultura anatolica 281; M. D. Lauxtermann, Byzantine poetry from Pisides to Geometres. Texts and contexts. *WBS*, 24/1. Wien 2003, 339, no. 8.

40 D. Feissel, Les métropolites d'Éphèse au XIe siècle et les inscriptions de l'archevêque Théodôros, in A. Avramea/A. Laiou/Ev. Chrysos (ed.), Βυζάντιο, κράτος και κοινωνία. Μνήμη Νίκου Οικονομίδη. Athens 2003, 231–247.

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9. Ödemiş, Yenide Köy, Asia Minor

Part of a templon architrave with two inscriptions, found at Ödemiş, Yenide Köy, present whereabouts unknown. Inscription a has been carved on the undecorated upper band of the front face, while inscription b has been placed under the left bird of the low relief complex that decorates the same face, depicting two peackocks drinking water from a phiale. Date: 10th c.

a) † Μνίσθητη κ(ύρι)ε [διά ?] δοῦλων σου Ἀνδρέαν ἐπίσκοπων [ἡμ?]ῶν [τ]ῶν κ - - - -

b) Πουλὴν πή|νη νερὸ|ν κὲ τὸν | Θ(εό)ν θ(ε)ο[ῦ? (Keil/von Premerstein)

Literature: Keil/von Premerstein, Lydien 75–76, no. 103, fig. 42; Buchwald, Carved arcades 261, no. 14.

10. Izmir (Smyrna), Asia Minor

Part of a templon architrave formerly at the Izmir Archaeological Museum, present whereabouts unknown. Inscription carved on an empty space – probably the right end – of the front face. Date: 10th–11th c.

Ἰ̈ωάνις | μαρμα|ρᾶς (Grégoire)

Literature: Grégoire, Inscriptions d'Asie Mineure 21, no. 78 ; G. Petzl (Hrsg.), Die Inschriften von Smyrna II 1. Bonn 1987, 323, no. 853.

11. Manisa (Magnesia), Asia Minor

Part (broken it two fragments) of a templon architrave, now at Manisa Archaeological Museum, exact provenance not stated. Inscription carved on the upper undecorated band of the front face. Date: 10th–11th c.

τοῦ δούλου] σου Δηονυσήου ἅμα κὲ Θεοδό̣[ρου (Malay)

Literature: Malay, Manisa Museum 145, no. 510, fig. 215.

12. Manisa (Magnesia), Asia Minor

Part of a templon architrave broken in two pieces, immured in the Ulu Camii of Manisa. Inscription carved on the upper undecorated band of the front face. Date: 966/7.

† Ἐκ τῶν σῶν οἰκέτης ὁ σὸς πόθῳ σοι τόνδε Μιχαὴλ | [πρ]οσφέρει τὸν ναὸν, ἱεράρχα † Ἔτους ,ϛυοέ [- - -] ἰν(δικτιῶνος) ί (Strzygowski, Halkin)

Literature: J. Strzygowski, Das griechisch-kleinasiatische Ornament um 967 n.Chr. *Wiener Studien* 24 (1902), 443–447, pl. V–VI; G. Lampakes, Οἱ Ἑπτά Ἀστέρες τῆς Ἀποκαλύψεως, ἤτοι ἱστορία, ἐρείπια, μνημεῖα καὶ νῦν κατάστασις τῶν Ἑπτὰ Ἐκκλησιῶν τῆς Ἀσίας. Athens 1909, 336 (footnote); Halkin, Inscriptions grecques 81; Sodini, Xanthos 135, pl. XXXVIId; P. Hermann, Tituli Asiae Minoris V. Tituli Lydiae, F. II. Wien 1989, 497, no. 1393; Buchwald, Carved arcades 259,

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no. 11.1; Barsanti, Scultura anatolica 281; Z. Mercangöz, Reflexions sur le décor sculpté byzantin d'Anatolie occidentale, in Pennas/Vanderheyde (eds.), La sculpture byzantine 86, f. 18.

13. Manisa (Magnesia), Asia Minor

Part of a templon architrave from Manisa, now at the local Archaeological Museum. The inscription covers the surface of the front face. Date: 10th–11th c.[41]

-]ω παντάναξ [ca. 5] ΦΤΟΥΙΞΥΒ.ΡΑΟΥΥ τὸ ἔργον καν[- (Malay)

Literature: Malay, *Manisa Museum,* 146, no. 512, fig. 217.

14. Akhisar (Thyateira), Lydia, Asia Minor

Templon closure slab with inherent crowning, bearing two inscriptions, found at Akhisar (present whereabouts unknown). Inscription a has been carved on the upper border of the crowning. Inscription b is flanking the head of the eagle which covers the central panel. Date: ca. 10th c.[42]

a) † Τρόμο πρόβλεπε τὴν θίαν λιτουργίαν

b) δυσὶν ταῆσιν | ὡραεισμένυς (Grégoire)

Literature: J. Keil/A. von Premerstein, Bericht über eine zweite Reise in Lydien, ausgeführt 1908. Wien 1911, 52, no. 111, fig. 25; Grégoire, Inscriptions d'Asie Mineure 116, no. 328; N. A. Bees, Μελετήματα σχετικὰ πρὸς τὴν μεσαιωνικὴν Ἔφεσον καὶ τὸν καλούμενον Θεολόγον. *Ἀρχαιολογικὴ Ἐφημερὶς* 1953–54, Β′ 274; C. Foss, Ephesus after antiquity: a late antique, Byzantine and Turkish city. Cambridge 1979, 115, no. 39; R. Meriç/R. Merkelbach/J. Nollé/S. Şahin, Die Inschriften von Ephesos VII 2. Bonn 1981, 476–477, no. 4311; P. Herrmann, Tituli Asiae Minoris V. Tituli Lydiae, F. II. Wien 1989, 412, no. 1160; M. D. Lauxtermann, Byzantine poetry (as in no. 8 above) 352, no. 102; R. Merkelbach/J. Stauber (Hrsg.), Steinepigramme aus dem griechischen Osten, B. 1, Die Westküste Kleinasiens von Knidos bis Ilion, Leipzig 1998, 419, no. 04/05/99.

15. Şohut (Synada), Asia Minor

Part of a templon architrave found at Şohut, now at the Afyon Archaeological Museum. Inscription carved on the upper undecorated band of the front face.[43] Date: 10th–11th c.

εἰδῶν τε πολλῶν εὐπρεπῶς ἠσκημένων + καὶ Καλλ[... ... .σ]υν ἔμφυτον κεκτημ... (Sodini)[44]

41 Malay dates to 11th–12th c., but the linear style of the underside's relief looks earlier.
42 Grégoire and Bees ascribed the slab to 12th–13th c., but the style of the sculpture suggests an earlier date.
43 There is also the name Τρόφιμος in monogram, referring probably to the homonymous saint.
44 Rhoby suggests the following transcription: ... εἰδῶν τε πολλῶν εὐπρεπῶς ἠσκη[μ]ένων καὶ κάλλ[ος ... ν]ῦν ἔμφυτον κεκτη[μένων].

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Literature: S. Gönçer, Afyon ili tarihi. İzmir 1971, 211–212, f. 76; J.-P. Sodini, La sculpture médio-byzantine: la marbre en ersatz et tel qu'en lui même, in C. Mango / G. Dagron (eds.), Constantinople and its hinterland. Papers from thetwentieth-seventh Spring Symposium of Byzantine Studies, Oxford, April 1993. Cambridge 1997, 299, 302, fig. 6; Buchwald, Carved arcades 255.

16. Şohut Kasaba, Asia Minor

Part of a templon architrave found at a house of Şohut Kasaba, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face. Date: 1064/5.

. . . γ' ἰ[ν]δ(ικτιῶνος) ἔτους ,ϛφογ' † Ἰω(άννη) μ(ά)ρ(τυρι) . . . (Halkin)

Literature: Buckler/Calder/Guthrie, *MAMA* IV 32, no. 95, pl. 27; F. Dölger, *BZ* 34 (1934) 248. Halkin, Inscriptions grecques 326–327; Sodini, Xanthos 135, pl. XXXVIIe; Buchwald, Carved arcades 262, no. 17.

17. Banaz (Akmonia), Asia Minor

Part of a templon architrave,[45] preserving its right end, found at Banaz, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face, continued on the empty space to the right of the decorated panel and under of it. Date: 9th–10th c.

[- - - - ὅστι]ς ἔλθι λιτουρ|γῆσε | ἵνα | με μ|νιμ(ο)|νεύη | ḍιὰ τὸν [Κ(ύριο)]ν (Buckler/Calder)

Literature: W. H. Buckler / W. M. Calder, Monumenta Asiae Minoris Antiqua VI. Documents from Phrygia and Caria. Manchester 1939, 117, no. 338, pl. 59.

18. Hocalar (region of Diocleia), Asia Minor

Part of a templon architrave found at Hocalar, now at the Afyon Karahisar Archaeological Museum. Inscription carved on the upper undecorated band of the front face. Date: 10th–11th c.

[- - -]η συνπύθης τὸν ἐμὸν Δεσπότην ὑπέρ μοναχοῦ [erased] (Buckler/Calder)

Literature: Buckler/Calder, ibid. 122, no. 159, pl. 62; Buchwald, Carved Arcades, 255, no. 1.5, f. 6.

45 Buckler and Calder described the marble as "lintel", but it can be identified with a templon architrave because of the empty space between the decorated panel and the end of the stone, an element that usually occurs at templa.

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19. Güllü Dere, Phrygia, Asia Minor

Part of a templon architrave from Turkman Baba, then at Güllü Dere. Inscription carved along the bottom side of the front face. Date: 10th–11th c.

† ὑπὲρ μνήμης κλ[- - -]

Literature: C. H. E. Haspels, The highlands of Phrygia. Sites and monuments. Princeton/New Jersey 1971, 343, no. 118, fig. 384.

20. Selçikler (Sebaste), Asia Minor

Architrave from the original templon of a 10th c. church near the village Selçikler, found in the excavation held by Nezih Firatli. Inscription carved on the upper undecorated band of the front face. Date: 10th c. (Firatli); Barsanti connected the inscription with patriarch Eustathios, proposing a more precise date between 1019 and 1025.

[Ὁ ποι]μενάρχης Εὐστάθιος ἐμφρόνως ἔνθεν παλαιὰν ἐξάρας δυ[.....]ν κόσμον τίθησι καινὸν ἐν τοῖς κοσμίταις καταγλαΐζων ἐκ χρυσοῦ κὲ μαρμάρον ἄλλης τε λαμπρᾶς καὶ διαυγοῦς τῆς ὕλης ναοῦ πρὸς εὐ[.....] (Firatli)

Literature: N. Firatli, Uşak-Selçikler kazısı ve cevre arastırmaları 1966–1970. *Türk Arkeolog Dergisi* 19/2 (1970) 116, f. 31–36; idem, Découverte d'une église byzantine à Sébaste de Phrygie. *CA* 19 (1969) 161–163, f. 15–18; Grabar, Sculptures Byzantines 41–42, no. 11, pl. Va; C. Barsanti, Una proposta d'identificazione per il commitente dell'iconostasi della chiesa nord di Sebasti di Frigia. *The 17th International Byzantine Congress, 1986, Abstracts of Short Papers*. [Washinghton D.C. 1986], 28–29; eadem, Scultura anatolica 291–294, pl. XI, 1.

21. Amorium, Asia Minor

Parts of the templon architrave of the Lower City Church of Amorium. Inscription carved on the upper undecorated band of the front face. Date: second half of 9th c. – first half of 10th c.

† Χ(ριστο)ῦ Προφ[ήτα ... (vacat) ... ἐπίσκο]πον φύλαττε [τὸν] πίστει καὶ πόθῳ ἀνακαινούντα τὸν τίμιον ναόν σου εἰς λύτρον εἰς ἄφεσιν ἁμ[αρτιῶν ...] (Ivison)[46]

Literature: R. M. Harisson et al., Amorium Excavations 1991. The fourth preliminary report. *Anatolian Studies* 42 (1992) 212 (C. Mango), pl. XLVIIIb–c; C. S. Lightfoot et al., Amorium Excavations 1993. The sixth preliminary report. *Anatolian Studies* 44 (1994) 122, pl. XXIIIa; M.-A. Gates, Archaeology in Turkey. *AJA* 99 (1995) 253, fig. 41; E. A. Ivison, Middle Byzantine sculptors at work: evidence from the lower city church at Amorium, in Pennas/Vanderheyde (eds.), La sculpture byzantine 489–490, 494, fig. 9–10; idem, Kirche und religiöses Leben im byzantinischen

46 Andreas Rhoby suggests the following transcription: Χ(ριστο)ῦ προφ[ῆτα .....]πον φύλατ<τ>ε [τῷ] πίστει σοι κ(αὶ) [π]όθῳ ἀνακ<αι>νοῦντι τὸ<ν> τίμιο<ν> ναό<ν> σου εἰς λύτρον, εἰς ἄφεσιν ἁμα[ρτημάτων]. The original text is full of misspellings.

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Amorium, in F. Daim / J. Drauschke (Hrsg.), Byzanz – das Römerreich im Mittelalter 2/1: Schauplätze. Mainz 2010, 328–329, Abb. 19a–b.

22. Afyon Karahisar (Akroenos), Asia Minor

Two parts of a templon architrave: part a, formerly immured in Pasha Camii, is now found at the Afyon Karahisar Archaeological Museum; part b, first published by Orlandos, without transcription of the text, was identified by Barsanti among the sculptures of the old Izmir Archaeological Museum. Inscription carved on the upper undecorated band of the front face. Date: 10th–11th c.

a) [? Κύριε ἔκλυσον Θ]ωμᾶν τὸν οἰκέτην σοῦ πικρῶν βασάνων. (Buckler/Calder/Guthrie)

b) unknown

Literature: a) Buckler/Calder/Guthrie, *MAMA* IV, 12, no. 36, pl. 17; Buchwald, Carved arcades 254, no. 1.1; Barsanti, Scultura anatolica 279, pl. I, 2. – b) Orlandos, Μουσεῖο Σμύρνης 148, no. 25, f. 23; Barsanti, Scultura anatolica 279 pl. I, 1.

23. Afyon Karahisar (Akroenos), Asia Minor

Part of a templon architrave found at the Sabahlar Sultan Tekke of Afyon Karahisar. Inscription carved on the upper undecorated band of the front face. Date: 11th c.[47]

[τὰ σὰ ἐκ τῶν σῶν] σὺ προσφέρομεν δέ[σποτα. Θ(εοτόκ)ε] βωήθι Νηκόλαω μοναχὸ κ(αὶ) τὶς | χ(ριστ)οαδελφό[τη]|τος | αὐτοῦ (Ševčenko)

Literature: Buckler/Calder/Guthrie, *MAMA* IV, 12, no. 37, pl. 17; K. Weitzmann / I. Ševčenko, The Moses Cross at Sinai. *DOP* 17 (1963) 394, footnote 15; J. Robert / L. Robert, Bulletin épigraphique. *REG* 80 (1967) 460, no. 67; Barsanti, Scultura anatolica 279, footnote 10.

24. Afyon Karahisar (Akroenos) Asia Minor

Part of a templon architrave found at the Sabahlar Sultan Tekke of Afyon Karahisar. Inscription carved on the upper undecorated band of the front face. Date: 937/8.

ἔτος ϛυμϛ′ βασιλεύοντος Ῥομανοῦ κ(υρί)ῳ Στεφά(νῳ) κ(αὶ) κ(υρί)ῳ ... (Buckler/Calder/Guthrie)

Literature: Buckler/Calder/Guthrie, *MAMA* IV, 12, no. 38, pl. 17; F. Dölger, *BZ* 34 (1934) 248; Grabar, Sculpures byzantines 44, no. 16; Sodini, Xanthos 135; C. Mango, The pilgrimage centre of St. Michael at Germia. *JÖB* 36 (1986) 132, fig. 31; Barsanti, Scultura anatolica 279 footnote 10, 281, pl. III, 2.

47 Ševčenko dated the sculpture to the 6th or 7th c., not without doubt, but the motives and their execution with high relief and openwork elements are obviously middle Byzantine.

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25. Afyon Karahisar (Akroenos), Asia Minor

Templon architrave broken in two pieces, found during a public work in Afyon Karahisar, now at the Archaeological Museum of the city. Inscription carved on the upper undecorated band of the front face. Date: 945–959 (single reign of Constantine VII Porphyrogenitos).

Ἀνεκ(αι)νίσθη ὁ πάνσεπτος ναὸς τοῦ ἀρχαγγέλου Μιχαὴλ ἐπὶ Κωνσταντ(ίν)ου μ(εγάλου) βασ[ι]λ(έως) κ(αὶ) αὐτοκράτωρος Ρωμαίων τοῦ Ποφυρογεννήτου κ(αὶ) Νικήτου θεοφιλεσ(τάτου) ἐπισκό(που) Ἀκρο(ϊ)νοῦ τοῦ Σωζοπολί(του) μη[νὶ] ... (Cheynet/Drew-Bear)

Literature: J.-C. Cheynet / Th. Drew-Bear, Une inscription d'Akroïnos datant de Constantin Porphyrogénète. *REB* 62 (2004), 215–228; D. Feissel, Inscriptions chrétiennes et Byzantines, in: Bulletin Épigraphique. *REG* 119 (2006) 757–758, no. 550.

26. Altıntaş, Asia Minor

Part of a templon architrave[48] found reused in a wall at Altıntaş, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face. Date: 10th–11th c.

ἔδειξεν ἔργον ἡγλαϊσμένον πόθος ὃ προσθεᾶται ... (Buckler/Calder/Cox)[49]

Literature: W. H. Buckler / W. M. Calder / C. W. M. Cox, Asia Minor 1924, V. Monuments from the upper Tembris valley. *JRS* 18 (1928) 32–33, no. 248, fig. 9; *Supplementum Epigraphicum Graecum* 6 (1932) 150; R. Merkelbach / J. Stauber (Hrsg.), Steinepigramme aus dem griechischen Osten 3. Der 'Ferne Osten' und das Landesinnere bis zum Tauros. München/Leipzig 2001, 278, no. 16/31/98; D. Feissel, Bulletin Épigraphique. *REG* 115 (2002) 768–769, no. 618.

27. Marmara Ereğlisi (Herakleia), Thrace

Part of a templon architrave from Heracleia of Propontis, kept at a private garden in 1980, present whereabouts unidentified. The inscription covers the whole surface of the front face; the under side is decorated in low relief of bad quality. Date: 9th–10th c.

]ιώσας λόγῳ ἰς τὴν πεσοῦσαν Ẹ Ạ[(Sayar)[50]

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48 The mention of the stone as a sarcophagus slab by Merkelbach and Stauber has been corrected by Feissel.

49 From the photograph in the first publication it is clear that the surviving text was much longer than the one published, but it was not transcribed.

50 The word ἰς of Sayar's transcription can be restored as κ(αὶ). It seems also more probable that the last existing letter is ξ instead of δ (Sayar), and so we have part of a text close to a verse from the service of the feast of the Ascension: *Τὴν φύσιν τῶν ἀνθρώπων Χριστέ, φθορᾷ πεσοῦσαν ἐξανέστησας, καὶ τῇ ἀνόδῳ σοῦ ὕψωσας, καὶ σαυτῷ ἡμᾶς ἐδόξασας.* (*Πεντηκοστάριον*. Ἔκδοσις τῆς Ἀποστολικῆς Διακονίας τῆς Ἐκκλησίας τῆς Ἑλλάδος. Athens 1959, 162).

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Literature: M. H. Sayar, Perinthos-Herakleia (Marmara Ereğlisi) und Umgebung. Geschichte, Testimonien, griechische und lateinische Inschriften. Wien 1998, 386, no. 247, pl. XLIII, fig. 175.

Fig. 1. Part of a templon architrave, Lechonia, Thessaly

28. Lechonia, Thessaly **(Fig. 1)**

Part of a templon architrave found in the ruins of the church of Koimisis tis Theotokou, at the site of Palaiokastro at Lechonia, Mt. Pelion. The inscription has been carved inverted on the upper undecorated band of the front face. As Mamaloukos has already stated, it seems to be the original inscription, wrongly placed by mistake, and not a later adittion. Date: 10th–11th c.

† ἐκαληουργήθη ὁ κοσμήτης τοῦτος ΙΓΑ ΝΑΙΕΟΜ (Marzolff)

Literature: S. B. Mamaloukos, Η ναοδομία στη Μαγνησία κατά τη Μέση και την Ύστερη Βυζαντινή περίοδο. *Βυζαντινά* 25 (2005) 190, fig. 19; P. Marzolff, Lechonia. Ein mediterranes Schicksal, in: Δώρον. Τιμητικός τόμος στον καθηγητή Νίκο Νικονάνο. Thessaloniki 2006, 95, fig. 11.

Fig. 2. Part of a templon architrave, Orchomenos, Central Greece

29. Orchomenos, Central Greece **(Fig. 2)**

Part of a templon architrave immured on the portico of the courtyard's enclosure wall at the Panagia Skripou church, Orcomenos. Inscription in sculptured letters on a space between the ornaments of the front face. Papalexandrou included this case in the catalogue of Skripou's post Byzantine inscriptions, suggesting that it appears to be funerary in nature. The text is obviously a dedicatory one, while the shape of the stone is of an architrave. The decorative style ascribes it to the early middle Byzantine era – probably 9th–10th c.

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Κε βοήθι το σο δούλο | Δαμηανού ἀ(ρ)χ(ιεπισκόπου) του νέου | Νικ μον(α)χοῦ ΝΙΟΛ.ΙΓΕ | ΜΗΖΟΚΟ] [51]

Literature: A. Papalexandrou, The church of the Virgin of Skripou: Architecture, sculpture and inscriptions in ninth-century Byzantium. Dissertation, Princeton University, Michigan 1998, 343.

30. Athens, Central Greece.

Fragment of an epistyle from the old collection of Theseion, Athens, now at the Byzantine and Christian Museum. Inscription carved on the upper undecorated band of the front face. Date: 10th c.[52]

[... τ]έμπλον ἐξηργά[σατο ...] (Sklabou-Mauroeide)

Literature: G. Sotiriou, Guide du Musée Byzantin d'Athènes. Athènes 1932, 63; M. Sklabou-Mauroeide, Γλυπτά του Βυζαντινού Μουσείου Αθηνών. Athens 1999, 93, no. 129.

31a–b. Athens, Central Greece

Two closure slabs from the demolished church of Agios Ioannis Mangoutis at Athens, now at the Byzantine and Christian Museum. The inscription, a long poem, has been carved on the left and the right vertical sides of the slabs, on the frame of the decorated panels; the missing central part of the text was probably written on a post standing between the slabs. The lower parts of the slabs are missing, as well as the last lines of the text. Date: 12th c.[53]

Slabs a and b

† Ὦ λύ[χνε φω]τός, ᾧ λαλι[ὰ τοῦ] Λόγου
ᾧ τοῦ [λαμπρ]οῦ προδραμῶν π[ίστεως] φάους·
Ἰωάννη μ[έγιστ]ε, κήρυξ Τριάδος,
Βαπτ[ιστὰ Χρι]στοῦ, τοῦ Ζαχαρί[ου γόν]ε,
τοὺς ἀν[ακαιν]ίσαντας ἐκ[νέο]υ τόδε,
τὸ μνημ[όσυνο]ν ψυχικῆς σ[ωτ]ηρίας,
ἐν τῷ [ναῷ] σου τῷ σεβασ[μιωτ]άτῳ,
φημὶ Γ[ερμα]νὸν Σποργίτην κα[ὶ τέ]κνα,
τούτο[υς ἀμώ]μως καὶ καλῶς ...τάπερ,
εἰς κτίσ[του ἐξά]ρτησιν, οὗ τύμ[βον σκ]έπεις,
.....ρ....θωτε και πολ....σεί,

51 Reading proposed by Albrecht Berger.

52 Soteriou ascribed it to the 13th–14th c., but later Sklabou-Mauroeide corrected the date on stylistic grounds.

53 Grabar dated the slabs to the 12th–13th c. and Sotiriou more later, to the 13th—14th, but modern scholars attribute it to the 12th, on stylistic evidence and archaeological data from the church of Mangoutis.

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τούτ[ων].....όμαίμον .....ου
εἴης φύλ[αξ σῴζων] καὶ σκέπων [ἱκέτα]ς (Konstantopoulos)

Literature: K. M. Kostantopoulos, Ἐπιγραφὴ ἐκ τοῦ ναοῦ τοῦ Ἁγίου Ἰωάννου Μαγκούτη. *EEBS* 8 (1931) 244–255; F. Dölger, *BZ* 32 (1932) 470; G. A. Sotiriou, Εὑρετήριον τῶν Μεσαιωνικῶν Μνημείων τῆς Ἑλλάδος, Μέρος Α′. 1; Μεσαιωνικὰ Μνημεῖα Ἀττικῆς. Α. Ἀθηνῶν. Τεῦχος Ἀ. Athens 1927, 20, fig. 6α; A. Xyngopoulos, Εὑρετήριον τῶν Μεσαιωνικῶν Μνημείων. 1. Ἀθηνῶν. Τεῦχος Β′. Athens 1929, 85–87, fig. 90; Grabar, Sculptures Byzantines 107–108, no. 90a–b, pl. LXXXe; G. Sotiriou, Guide du Musée Byzantin d'Athènes. Athènes 1932, 62, fig. 31; M. Sklabou-Mauroeide, Γλυπτά του Βυζαντινού Μουσείου Αθηνών. Athens 1999, 128–130, no. 175–176; Mpouras/Mpoura, Ἑλλαδικὴ Ναοδομία, 36–38, fig. 14–15; N. Skylogianne-Demetrakopoulou, in: Ο κόσμος του Βυζαντινού Μουσείου. Athens 2004, 66–67, fig. 43α–β.

32. Saronikos, Attica, Central Greece

Templon architrave left at the courtyard of the church of Agios Demetrios Saronikou on the west coast of Attica, now lost. Inscription carved on the upper band of the front face, is referred to as unreadable. It was most probably coming from the original templon of the church, so it can be ascribed to the mid-11th c.

† εὐστράτης ω[...]αχως κε καθ[... [54]

Literature: Ch. Mpouras/R. Andreade/A. Kalogeropoulou, *Ἐκκλησίες τῆς Ἀττικῆς*. Athens 1969, 91, fig. 92; D.Th. Karakatsanes, Ὁ ναὸς τοῦ Ἁγίου Μεγαλομάρτυρος Δημητρίου "Σαρωνικοῦ". *Θεολογία* 47 (1976) 732, fig. 10.

33. Corinth, Peloponnese

Part of a templon architrave from Corinth, now at the local Archaeological Museum. The inscription has been carved in one of the underside decorative roundels, as if as the sculptor wanted to keep it hidden. Date: 9th c. [55]

† Σῶζε | Πέτρον | εὐθάρσει | καὶ νουθέ|τει Κύριε (Vees)[56]

Literature: B. D. Meritt, Corinth VIII, Part I. The inscriptions 1896–1927. Massachusetts 1931, 164–165, no. 321; N. A. Bees, Corpus der griechisch-christlichen Inschriften von Hellas I. Die griechisch-christlichen Inschriften des Peloponnes. Athen 1941, 27–28, no. 12; R. L. Scranton, Mediaeval architecture in the central area of Corinth. *Corinth. Results of excavations conducted by the American School of Classical Studies at Athens*, 16. Princeton 1957, 119, no. 157, pl. 33; A. H. S. Megaw, The Skripou screen. *Annual of the British School at Athens* 61 (1966) 20, footnote 49; B.

54 Transcription on the basis of Karakatsanis' problematic reading and the existing photographs. The last two words could be restored as μοναχὸς καὶ καθηγούμενος.

55 Bees dated the inscription to 11th–12th c. but Megaw attributed it to the 9th c., on safe stylistic grounds.

56 The rather irregular and full of misspellings scripture has been corrected in Bees' transcription.

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H. Mclean, A Christian sculpture in Old Corinth. *OCP* 57 (1991), 199–205; Buchwald, Carved arcades 265, no. 5.

34. Argos, Peloponnese

Part of a templon architrave (broken in two fragments), found at the acropolis of Larissa, Argos, now at the Archaeological Museum of the city. Inscription carved on the upper undecorated band of the front face. Date: 9th–10th c.

Δέσποινα μή(τη)ρ τοῦ Θ(εο)ῦ καὶ δεσπότου- - - εὐχὰν δ- - - ονή π|αισμενο – ιο – (Varalis)[57]

Literature: C.W. Vollgraff, Inscriptions d'Argos. *BCH* 68–69 (1944) 402, no. 12; Y. Varalis/G. Tsekes/G. Hadji-Minaglou/M. Altripp, Byzantine Argolid: I. The sculpture (forthcoming).

35. Argos, Peloponnese

Part of a templon architrave found at a rescue excavation in Argos, now at the Archaeological Museum of the city. Inscription carved on the upper undecorated band of the front face. Date: 11th c.

Κ(ύρι)ε βούθυ τῆς δούλης {σ}ου Ἄννας ὑγουμένης μοναχῆς κὲ [...] (Varalis)

Literature: Varalis/Tsekes/Hadji-Minaglou/Altripp, ibid.

36. Platanovrysi (Mentzena), Peloponnese

Two parts of a templon architrave from the church of Panagia at old Mentzena, NW. Peloponnese, now at the Archaeological Museum of Patras. The inscription, in carefully sculptured capital letters, covers the front face of the epistyle. Date: 2nd or 3rd quarter of the 10th c.

a) † Ἀνδρῶν κακίστων ἐξελοῦ με π̣[αμ]μάκαρ καὶ θραῦσον αὐτῶν ν...

b) τ̣ων λυ (Bokotopoulos)

Literature: A.K. Orlandos, Ἡ βυζαντινὴ βασιλικὴ τῆς Μέντζενας. *Ἀρχεῖον τῶν Βυζαντινῶν Μνημείων τῆς Ἑλλάδος* 1 (1935) 102, fig. 4; P.L. Bokotopoulos, Ἡ ἐκκλησιαστικὴ ἀρχιτεκτονικὴ εἰς τὴν Δυτικὴν Στερεὰν Ἑλλάδα καὶ τὴν Ἤπειρον. ²Thessaloniki 1992, 40, fig. 27α–γ.

37. Monastery of Tsipiana, Arcadia, Peloponnese

Two templon colonettes of octagonal profile, found at the monastery of Tsipiana near Nestani, Arcadia. The first had been recorded by G. Lampakis in 1895; the second is still found at the monastery[58]. The inscription of colonette

57 Andreas Rhoby suggests the following transcription: Δέσποινα (Μῆτ)ηρ τοῦ Θ(εο)ῦ καὶ δεσπότου [.....] δ[ῶμ]ον ἠγλαϊσμένον [.....].

58 I would like to thank Mr Georgios Tsekes, archaeologist of the 25th Ephorate of Byzantine Antiquities, who kindly informed me about the present state of the object.

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b was placed on one of the bevelled sides, with capital letters in low relief. It seems much probable that colonette's a inscription was written in the same place and way. Date: ca. 1100.

a) † Ἰακώ|βου ἱ|ερο|μον|άχου | τοῦ ἐλ|ατομ|ίσαν|τος | ταύ|τας | τούτου μ|νή-σθη|τι Χ(ριστ)ὲ | ἐν ὅ|ρᾳ κα|ταδί|κης

b) † Νεο|φίτου | ἱερο|(μονά)χου κ(αὶ) | καθ|ηγου|μέν|ου τῇ | τιαύ|τῃ μ|ονῇ | μνίσ|θητ|ι Ἰ(ησοῦ) Χ(ριστ)ὲ | ἐν ὅ|ρᾳ κ|αταδί|κης στοὺς (Moutsopoulos)[59]

Literature: G. Lampakes, Περιηγήσεις ἡμῶν ἀνὰ τὴν Ἑλλάδα. *DChAE* 3 (1903) period A, 24–25; N.K. Moutsopoulos, Αἱ παρὰ τὴν Τρίπολην μοναὶ Γοργοεπηκόου Βαρσῶν καὶ Ἐπάνω Χρέπας. *EEBS* 29 (1959) 400, 403–404; Ch. Mpouras, Μνείες οικοδόμων, μαστόρων και κατασκευαστών στο μέσο και ύστερο Βυζάντιο. *DChAE* 31 (2010) period D, 12, no. 14.

38. Kastania, Peloponnese (Mani)

Part (divided into two) of a templon architrave or cornice immured on the bell tower of the church of Agios Nikolaos at the village of Kastania, Mani. Inscription carved on the rinceau pattern that decorates the front face. It has been connected with Nikitas the marble mason or his workshop. Date: 11th c.

† Μνή(σ)θ(ητι) Κ(ύρι)ε τοῦ δουλου σου Ἰω(άννου) πρ(ωτο)πρ(εσβυτέρου) ἅμα σινβήου κ(αὶ) τέ[κ]ν[οι]ς τ[οῦ] πόθου πολοῦ κ[τη]σ[α]μένου [- - - - -] † (Drandakes)[60]

Literature: Drandakes, Ἄγνωστα γλυπτά 24–25, pl. 12α; idem, Γλυπτὰ τῆς Μάνης 47, 49; Kalopissi-Verti, Epigraphic evidence 341.

39. Thalames, Peloponnese (Mani) **(Fig. 3)**

Part of a templon architrave immured on the wall of the 19th c. church of Agios Georgios at Thalames, former Koutiphari, Mani. Inscription carefully carved with capital letters in two lines, on the upper undecorated band of the front face. A small immured fragment can also be attributed to it, on the basis of the scripture similarity. Date: 11th–12th c.

a) - - - ἐν τ]ῷ ὀνώματι τοῦ Κ(υρίο)υ ἡμῶν Ἰ(ησο)ῦ Χ(ριστο)ῦ καὶ τῆς ἁγίας καὶ ὁμοουσίου ἀδιερέτου καὶ ἀνάρχου [τριάδος- - - - - | erased]να τῶν τούτον διατείνει δῶρον νὰ ἔχη τὴν κατάρ[α- - - -

59 On the basis of his transcription in capital letters.

60 The missing part of the inscription was found by A. Christophidou, but has not been published yet; the text mentions a church of Panagia (A. Christophidou, Συμβολή στην τοπογραφία της Έξω Μάνης κατά τους βυζαντινούς χρόνους, Δέκατο έβδομο συμπόσιο βυζαντινής και μεταβυζαντινής αρχαιολογίας και τέχνης (Αθήνα, 23–25 Μαΐου 1997), Πρόγραμμα και περιλήψεις ανακοινώσεων, Athens 1997, 86).

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Fig. 3. Part of a templon architrave, Thalames, Peloponnese (Mani)

b) - - -]οσκ[- - - -

Literature: Unpublished

40. Koutiphari, Peloponnese (Mani)

Templon architrave divided and reused in the churches of Agia Sophia and Agia Triada between the villages Koutiphari and Langada, Messenian (upper) Mani. Inscription carved on the rinceau semi-leaves that decorate the front face. It has been assigned to Nikitas the marble mason or his workshop. Date: 11th c.

[Μ]νή(σθητι) Κ(ύρι)ε τοῦ δουλου σου Σανπατήου ἠοῦ Λέοντος τοῦ Μασέλη ἅμα σηβήου κ(αὶ) τέκνης αὐτοῦ τοῦ πό[θῳ κτησαμέ]νου τὸν ἅγιο(ν) ναὸν τοῦτο(ν): ἡ ψάλοντες δηὰ τὸ(ν) Θ(εὸ)ν εὔχεσθε αὐτοὺς νικτὶ κ(αὶ) ἐν ἰμέρα (Kalopissi)

Literature: R. Traquair, Laconia III. Medieval churches. The churches of western Mani. *Annual of the British School at Athens* 15 (1908–1909) 196–198; Drandakes, Ἄγνωστα γλυπτά 26–27, pl. 12β; Buchwald, Carved arcades 266, no. 11; Drandakes, Γλυπτὰ τῆς Μάνης 46–47; Kalopissi-Verti, Epigraphic evidence 342–343.

41. Triantafyllia, Peloponnese (Mani)

The left closure slab of the templon of the ruined church of Agia Solomoni near the village of Triantafyllia, Mani. Inscription carved on the upper side of the frame of the decorated part. Date: near 1100.

† Μνήσθητη Κ(ύρι)ε τοῦ δού(λου) σου | Γεοργῆ | τοῦ Κ(οσ)κηνᾶ † (Drandakes)

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Literature: Drandakes, *Γλυπτὰ τῆς Μάνης*, 161–164, fig. 248–249; Kalopissi-Verti, Epigraphic evidence 346, footnote 42.

42. Mandoforos, Peloponnese (Mani).

Part of an architrave and two closure slabs found in the ruined church of Agios Vasileios at the village of Mandoforos, Mani. Text a, the dedicatory one, is carved on the upper undecorated band of the front face of the architrave, while text b, a curse, has been placed on the upper side of the undecorated frame of the panels of the closure slabs. Date: 12th c.

a) † Μνήσθητη Κ(ύρι)ε τοῦ δούλου σου Λέοντος V ΤΟΝ ΕΚ Π [- - -] (Mexia)

b) left slab: † Ἡ τὴς ζηλοπάθη(ς) ἡς τὰ πράγματα τοῦ ἀ; right slab: γήου Βασηλήου ἅς τὸν ἔχῃ ἀντήδηκον † (Mexia)[61]

Literature: A. Mexia, Άγνωστοι βυζαντινοί ναοί στον Μαντοφόρο του Πύργου Δυρού, in E. P. Eleutheriou/A. Mexia (eds.), Επιστημονικό Συμπόσιο στη μνήμη Νικολάου Β. Δρανδάκη για τη βυζαντινή Μάνη (Καραβοστάσι Οιτύλου, 21–22 Ιουνίου 2008), *Πρακτικά*. Sparta 2008–2009, 129–130, 136, pl. 26.1–2 and 26.3α–β.

43. Frangoulia, Peloponnese (Mani)

Templon screen architrave broken into two parts, from the church of Faneromeni at Frangoulia or Fragoulianika, Dryalos, Mesa (inner) Mani, now at the museum of Pyrgos Pikoulaki, Areopolis. Inscription carved on the upper undecorated band and partially on the upper decorated zone of the front face. Date: 1079.

Ἐτεληόθησα τὰ στηθήα τῆς ἠπ(ε)ραγήας Θεοτόκου μηνὴ Σηπτεβρήου ἡς τὰς (;) Δ΄ ἔ(τους) ϚΦΠΗ χηρὴ Γεοργήου τοῦ μάστορος | Μνίστυτυ Κ(ύρι)ε τοῦ δούλου σου Νύκονος μοναχοῦ κ(αὶ;) Θαλούση Κουσκουνάρη (Drandakes)

Literature: N. B. Drandakes, *Βυζαντιναὶ τοιχογραφίαι τῆς Μέσα Μάνης*. Athens 1964, 75, footnote 3; idem, Χριστιανικαὶ ἐπιγραφαὶ Λακωνικῆς. *Ἀρχαιολογικὴ Ἐφημερὶς* 1967, 139–141, pl. 18α–β; idem, Ἡ ἐπιγραφὴ τοῦ μαρμάρινου τέμπλου στὴ Φανερωμένη τῆς Μέσα Μάνης (1079). *Ἀρχαιολογικὴ Ἐφημερὶς* 1979, 218–225, pl. 66–68; D. Feissel / A. Philippidis-Braat, Inventaires en vue d'un recueil des inscriptions historiques de Byzance. III. Inscriptions du Péloponnèse (à l' exception de Mistra). *TM* 9 (1985), 306–307, no. 47, pl. XI, 1–4 ; Buchwald, Carved arcades 269, no. 20 ; Ch. Konstantinide, *Ο ναός της Φανερωμένης στα Φραγκουλιάνικα της Μέσα Μάνης*. Athens 1998, 9–12, 14–15, fig. 1. Vanderheyde, Sculpteurs locaux et itinerants 769–770; Drandakes, Γλυπτὰ τῆς Μάνης 12–16, fig. 17–24; Kalopissi-Verti, Epigraphic evidence 341, fig. 4–5; P. Kalamara (ed.), Ιστορίες θρησκευτικής πίστης στη Μάνη. Δίκτυο Μουσείων Μάνης 2. Athens 2005, 73–74, no. 33 (A. Mexia).

61 On the basis of her transcription in capital letters.

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44. Dryalos, Peloponnese (Mani)

Templon architrave immured in the basis of the bell tower at the church of Taxiarchis of Dryalos, Mani. Inscription carved on the upper undecorated band of the front face. Date: 1102/3.

[†] Μνήστητι κ(ύρι)ε τοῦ δούλου σ(ου) Ἤληα κὲ Ν(ικη)φόρ[ου] τοῦ ....κακα κὲ Γεουργήου τοῦ | τρουμάρχ(ου) {μ} κὲ Γε[ωργί?]|ου τοῦ ΕΝΑΦΗΛΟ | [.]. | † Ἰνδ(ικτιῶνος) ιά ἔτο(ς) ,ϛχιά (Feissel/Philippidis-Braat)

Literature: L. Bouras, Architectural sculptures of the twelfth and early thirteenth centuries in Greece. *DChAE* 9 (1977–1979) period D, 64, pl. 20.1; D. Feissel / A. Philippidis-Braat, Inventaires en vue d'un recueil des inscriptions historiques de Byzance III. Inscriptions du Péloponnèse (à l' exception de Mistra). *TM* 9 (1985), 307–308, no. 49, pl. X, 3; Mpouras/Mpoura, Ἑλλαδικὴ Ναοδομία 123, 542, fig. 546; Drandakes, Γλυπτὰ τῆς Μάνης 147–148, fig. 224–227; Kalopissi-Verti, Epigraphic evidence 346–347.

45. Kafiona, Peloponnese (Mani)

North closure slab's crowning of the templon screen of the church of Agios Theodoros, NW. of the village of Kafiona, Mani. Inscription carved on the rinceau that decorates the front face of the stone[62]. Date: 11th c.

a) Μ(νήσ)θη(τι) Κ(ύρι)ε τοῦ δούλου σου Νη(κή)τ(α) μαρμαρᾶ· ἡ ψάλοντες εὔχεσθε αὐτοῦ (Drandakes)

Literature: Drandakes, Νικήτας Μαρμαρᾶς 32–33, pl. XIα; Vanderheyde, Sculpteurs locaux et itinerants 768;; Drandakes, Γλυπτὰ τῆς Μάνης 27, fig. 35 and 38.

46. Briki, Peloponnese (Mani)

A closure slab's crowning found at the ruined church of Agios Georgios of the village Briki, Mani. Inscription carved on the upper undecorated band of the front face of the stone. Date:11th c.

Νηκήτα<ς> μαρμαρὰς δοῦλο<ς> Χ(ριστο)ῦ (Drandakes)

Literature: Drandakes, Νικήτας Μαρμαρᾶς 22–23, 30–32, pl. II1; Vanderheyde, Sculpteurs locaux et itinerants 768; Drandakes, Γλυπτὰ τῆς Μάνης 21, fig. 30.

47. Briki, Peloponnese (Mani)

Three inscribed fragments found at the church of Agia Triada of the village of Briki, Mani. Fragment a, which has been embedded in the masonry of the sanctuary, comes from a templon architrave, with an inscription carved on the acanthus semi leaves of the upper decorative band of the front face; fragment

62 The name Μιχαήλ has also been carved on one of the posts of the screen (Drandakes, Γλυπτὰ τῆς Μάνης 29, f. 41). Drandakes attributes it to another mason.

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b belongs to a templon architrave's cornice and it has been reused over the gate of the prothesis; fragment c is the adjoining part of fragment b, with the end of its inscription, placed over the bema architrave. Date: 11th c. (a) and 1122 (b and c).

a) [---]ης αὐτὸ ἀμήν, γένητο Κ(ύρι)ε † κ(αὶ) Νηκήτα μαρ[μαρᾶ] (Drandakes)

b) [-–μαρ]μαρᾶ μην[ὸς] [Ἰ]ουνήου στὶς έ, ἔτ(ους) ,ςΧΛ ἡ ἀναγηνόσχον[τες] ..τ(?)ι εὔχε[στε] αὐτό † (Kalopissi – including fragment c)

c) αὐτό † (Drandakes)

Literature: Buchwald, "Carved arcades" 271, no. 27.2 – a) Drandakes, Νικήτας Μαρμαρᾶς 34–35, pl. XIVα; idem, Ὁ ναὸς τῆς Ἁγίας Τριάδος στὸ Μπρίκι τῆς Μάνης (1708) μὲ τὰ πολλὰ ἐντοιχισμένα γλυπτά. *Λακωνικαὶ Σπουδαὶ* 10 (1990) 113, fig. 6–7; Vanderheyde, Sculpteurs locaux et itinerants 768. Drandakes, Γλυπτὰ τῆς Μάνης 24. – b) Drandakes, Γλυπτὰ τῆς Μάνης 153–155, fig. 237; Kalopissi-Verti, Epigraphic evidence 347. – c) Drandakes, Γλυπτὰ τῆς Μάνης 153, fig. 236.

48. Mina, Peloponnese (Mani)

The architrave of the templon screen of the ruined church of Agios Ioannis at the village of Mina, Mesa Mani. Inscription carved on the upper undecorated band of the front face. Date: 12th c.

† Κ(ύρι)ε βοΐθι τοῦ δούλου σου [...]ατου Μάβρου ἅμα τῷαειου (;) [..]Ε TENIC αὐτ(ο). Ἀμὶ γένιτο Κ(ύρι)ε † (Drandakes)

Literature: Drandakes, Γλυπτὰ τῆς Μάνης 196, fig. 304; Kalopissi-Verti, Epigraphic evidence 346, footnote 42.

49. Agetria, Peloponnese (Mani)

The templon screen of the church of Agetria at the village Agia Kyriaki of Mesa Mani bears two independent inscriptions. Inscription a has been carved on the architrave of the bema, while inscription b has been placed on the cornice of the door of the prothesis. Date: 12th c.

a) [---] δούλου σου Βασυλίου

b) † Κ(ύρι)ε βοήθυ τοῦ δουλου σου Γεοργή|ου τοῦ Ἀκολήνπου ἅμα σινβύου † (Drandakes)

Literature: N. B. Drandakes, Ἔρευναι εἰς τὴν Μάνην. *Πρακτικὰ Ἀρχαιολογικῆς Ἑταιρείας* 1977, 217, pl. 133γ; idem, Βυζαντινὲς τοιχογραφίες τῆς Μέσα Μάνης. Athens 1995, 230–236, fig. 10–11; idem, Γλυπτὰ τῆς Μάνης 277, 279–280, fig. 417, 419α and 420; Mpouras/Mpoura, Ἑλλαδικὴ Ναοδομία 24–25; Kalopissi-Verti, Epigraphic evidence 346 footnote 42, and 347.

50. Stavri, Peloponnese (Mani)

Templon architrave, transferred from a demolished church of the village Pangeia to the church of Agios Vasileios at Stavri, Mani. Inscription carved on

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the acanthus semi-leaves of the upper decorative band of the front face. Drandakes attributes it to Nikitas the marble mason. Date: second half of 11th c.

Μνήσθη(τι) Κ(ύρι)ε τον σῳ δούλο Ρεντακήου πρ(ω)τοπ(α)πᾶ κ(αὶ) Γεοργήου πρε(σβυτέρου;) Κυριτζήου τοῦ Μαλουταρᾶ κ(αὶ) πάντον τῳ σηδραμόντο ἡς τὸν ἅ[γι]ο (;) Ἰω(άννην) τὸ(ν) Πρ(όδρομον) Ἀμί † (Drandakes)

Literature: N. B. Drandakes, Βυζαντιναὶ τοιχογραφίαι τῆς Μέσα Μάνης. Athens 1964, 75, footnote 3; idem, Γλυπτὰ τῆς Μάνης 42–43, fig. 64α–β; Mpouras/Mpoura, Ἑλλαδικὴ Ναοδομία 307–308, fig. 366; Kalopissi-Verti, Epigraphic evidence 340–341.

51. Poula, Peloponnese (Mani)

Two fragments of a templon architrave's cornice (probably its two ends) and a crowning of closure slab attributed to the original templon screen of the church of Agios Philippos at Kouniotiki Poula, Mani. On the cornice, the text has been carved both on the undecorated upper band and the low relief that covers the front face; the inscription of the crowning has been placed on the upper side of the undecorated frame of the relief. Drandakes recognizes the hand of the marble mason Nikitas. Date: 1074.

a) (crowning) †Μνήσθη(τι) Κ(ύρι)ε τοῦ δού(λου) [σ]ου Κήρου ἀμὴν
b) (cornice fragment a) † Ἡ ψάλοντες δηὰ τὸν Θ(εὸ)ν εὔχ[εσθε]
and †Μνίσθιτη Κ(ύρι)ε τοῦ δούλου σου Βασι[λείου]
c) (cornice fragment b) ΙΒ ἔτο[ς] ϚΦΠΒ†
and τοῦ Ἀμὴ (Drandakes)

Literature: Drandakes, Ἄγνωστα γλυπτά 19–23, pl. 7α, 8δ and 9α; idem, Γλυπτὰ τῆς Μάνης 31–36, fig. 49–51 and 55–56; Kalopissi-Verti, Epigraphic evidence 342.

52. Keria, Peloponnese (Mani)

Part of a templon screen architrave, reused on the built templon of the church of Agios Ioannis at the village of Keria, Mani. Inscription carved on the rincaeu that decorates the upper band of the front face. Drandakes ascribes it to the marble mason Nikitas. Date: 11th c.

Μνή(σ)θ(ητι) Κ(ύρι)ε τοῦ δούλου σου Γαβριὴλ [.]ΕΗ[...]ου πρ(εσβυτέρου)· ἡ ψάλοντες ἔβχεστε αὐτοῦ ἀμὴ (Drandakes)

Literature: Drandakes, Νικήτας Μαρμαρᾶς 35–36 pl. XVα–β XVIα; idem, Γλυπτὰ τῆς Μάνης 49–51, fig 74–77; Mpouras/Mpoura, Ἑλλαδικὴ Ναοδομία 186–187; Kalopissi-Verti, Epigraphic evidence 341.

53. Samos, Aegean Sea

Closure slab from Samos, exact place of origin unknown, now at the local Archaeological Museum. The inscription has been carved on a separate part

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on the upper side of the slab, which ressembles to a crowning and would had been probably left undecorated in order to bear the text. Date: 1064/5.

† Ἀνεκηνήσθι ὁ πά(ν)σεπτ(ος) | ναὸς τοῦ ἁγίου Συμεὸν κὲ τῖς ἁ|γίας Θ(εοτό)-κου ὑπὸ Λουκᾶ μοναχοῦ ἰν(δικτιῶνος) δ′ | βασηλέβο(ν)τος Κ(ω)νστα(ν)τ(ί)νου Δ(ού)κα (Schede)

Literature: M. Schede, Mitteilungen aus Samos. *Athener Mitteilungen* 37 (1912) 211–212, no. 14, fig. 9; P. Marc, *BZ* 22 (1913) 301; Grégoire, Inscriptions d'Asie Mineure 54, no. 149; A.M. Schneider, Samos in frühchristlicher und byzantinischer Zeit. *Athener Mitteilungen* 54 (1929) 140 no. 14; F. Halkin, Inscriptions grecques 339–340; K. Hallof (ed.), Inscriptiones graecae XII 6/2, 484, no. 949; D. Feissel, Inscriptions chrétiennes et Byzantines, in: Bulletin Épigraphique. *REG* 117 (2004) 710, no. 518.

Fig. 4. Fragment of an epistyle, Chios, Aegean Sea

54. Chios, Aegean Sea **(Fig. 4)**

Fragment of an epistyle, found at the church of Agios Georgios on the Castle of Chios, now at the local Byzantine Museum. Inscription on the upper undecorated band of the front face. Date: 1054.

... ἰνδικτιῶνος] ιγ′ (ἔτους)
¸στφξβ′ [... (Stephanou)

Literature: A.P. Stephanou, Βυζαντινὰ γλυπτὰ ἀπὸ τὸ Κάστρον, *Χιακὴ Ἐπιθεώρησις* 8 (1970) 107–108, fig. 5; Ch. Mpouras, Τὸ τέμπλο τῆς Παναγίας Κρίνας καὶ ἡ χρονολόγησή της. *DChAE* 10 (1980–1981) period D, 175, footnote 62.

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Fig. 5. Fragment of an templon architrave, Chios, Aegean Sea

55. Chios, Aegean Sea **(Fig. 5)**

Fragment of a templon architrave of unknown provenance, now at the Byzantine Museum of Chios. Inscription carved on the upper undecorated band of the front face.[63] Date: 11th c.

...]ανατωλικου ὑ(περ) λύ(τρου) κ(αὶ) ἀφ(έσεως) τῶ(ν) ἁμαρ(τη)μ[άτων ...[64]

Literature: G. I. Zolotas, Χιακῶν καὶ ἐρυθραϊκῶν ἐπιγραφῶν συναγωγή. *Ἀθηνᾶ* 20 (1908) 308, no. 8, pl. 13.8; A. K. Orlandos, Monuments byzantines de Chios 2, Planches. Athens 1930, pl. 7.

56. Chios, Aegean Sea

Three architrave fragments attributed to the original templon screen of the church of Panagia Krina, Chios. Inscription carved on the upper band of the front face (and partially on the right end of fragment b). Date: between 1056 and 1091.

a) † Χ(ριστὸ)ς βοηθὸς καὶ σκεπ[αστής...] (Mpouras)

b) λιμις κ(αι) ἀφεσις αμπλα(κ)η(μάτων) † | Ι|ω|(άννη)ς | Επ(ίσκοπος) (Pennas)

c) νήσου Πάρου Μανου(ή)λ ὁ Κ[...] † ἐτους ,ςφ[..] (Mpouras)

Literature: A. K. Orlandos, Monuments byzantines de Chios 2, Planches. Athens 1930, pl. 7; Ch. Mpouras, Τὸ τέμπλο τῆς Παναγίας Κρίνας καὶ ἡ χρονολόγησή της, *DChAE* 10 (1980–1981) period D, 167–168, 173–174, pl. 31δ, 32β; Ch. Pennas, Νέα στοιχεία αποκατάστασης και ερμηνείας του τέμπλου της Παναγίας Κρήνας στη Χίο, in Pennas/Vanderheyde (eds.), La sculpture byzantine 447–465.

57. Skopelos, Aegean Sea

Architrave broken in several fragments, from the original templon screen of the church of Episkopi, Skopelos, now at the chapel of the Panagia at the same

63 Fragments n. 54 and 55 share common features in the arrangement of the decorative patterns and the style of the relief; they could have come from the same mason or even the same architrave.

64 Transcription on the basis of Zolotas' sketch and photographs of the stone.

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site. Inscription carved in the bays of the sculptured arcade that decorates the front face. Date: 1078

† Ἀνεκαινίσθη ἐκ βάθρων ὁ θεῖος οὗτος κ[αὶ πάνσεπ]τος ναὸς ἐπ'ὀνόμα[τι] τῆς ὑπεραγίας δεσποί[νης] | ἡμῶν Θ(εοτό)κου σὺν τοῖς πανευφήμοις δώδεκα κορυφαίοις Ἀποστόλοις ἅμα τῷ ἐν [ἱ]εράρχαις π(ατ)ρ(ὶ) [ἡ]μῶν καὶ θαυματουργῷ Νικολάῳ ἐπὶ Ἀναστασίου ἐπισκόπου τῆς πα|ρούσης νήσου Σκοπέλλων ἐκ πόθου ὑπὲρ μνήμης καὶ ἀφέσεως ἐκουσίων τε καὶ [ἀ]κουσίων ἁ[μαρ]τημάτων. Μη(νὶ) Ἀπριλ(ίῳ) ἰνδ(ικτιῶνος) Α' τοῦ ,ΖΦΠΣ' ἔτους ἐπὶ βασιλείας Νικηφόρου | τοῦ Βοτανειάτου † (Xyngopoulos)[65]

Literature: N.G. Georgaras, Ὁ βυζαντινὸς ναὸς τῆς Ἐπισκοπῆς ἐν Σκοπέλῳ καὶ ὁ ἐπίσκοπος Ἀναστάσιος. *Φιλολογικός Σύλλογος Παρνασσός, Ἐπετηρίς* 9 (1906) 24–26; C. Fredrich, Skiathos und Peparethos. *Athener Mitteilungen* 31 (1906) 113–114; A. Xyngopoulos, Ὁ ναὸς τῆς Ἐπισκοπῆς Σκοπέλου. *Ἀρχαιολογικὴ Ἐφημερὶς* 1956, 187–188, fig. 3; Buchwald, Carved arcades 270, no. 24, fig. 39–40.

Fig. 6. Templon architrave, Andros, Aegean Sea

58. Andros, Aegean Sea **(Fig. 6)**

Templon architrave broken in two parts, reused as a cornice at the church of Agioi Tessarakonda of the village Aidonia, Andros. The square roughly carved spaces for the pillars on the underside reassure that it was crowning a templon screen. Inscription on the upper undecorated band of the front face. Date: 11th c.

† Κ(ύρι)ε βωήθη τὸν δούλων σου κὲ τὶ[ν] συ[μβί]ον αὐτοῦ ἡ δὲ ἀναγη-νώσκωντες εὔχεσθε δίκ[η]ν (Mitsane)

Literature: D. Polemes, Ἀνέκδοτοι ἐξ Ἄνδρου ἐπιγραφαὶ τῶν χρόνων τῆς Τουρκοκρατίας. *Ἐπετηρὶς Ἑταιρείας Κυκλαδικῶν Μελετῶν* 2 (1962), 723, no. 5; Mitsane, Χορηγία 420, no. 26.

59. Naxos, Aegean Sea

Architrave embedded at the base of the bell tower at the church of Protothroni, village of Chalki, Naxos. According to M. Panayotidi, it comes from the orginal templon screen of the church. Inscription carved on the two ends of

65 Xyngopoulos corrected the misspellings of the text.

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the front face, were spaces were left undecorated, obviously for this purpose. Date: 1052.

Θεοτόκε Δέσποινα καὶ Μήτηρ τοῦ Κυρίου | σκέπε, φρούρει, φύλαττε τοὺς σοὺς | [οἰ]κέτας τοὺς ἀνακαινίσαντας τὸν ἔνδοξον ναόν σου | Λέοντα θεοφιλέστατον ἐπίσκοπον καὶ | Νικήταν πρῶτο σπαθάριον καὶ τουρμάρχην | Ναξίας καὶ Στέφανον κόμητα τὸν Καμηλάρην καὶ | τοὺς πίστει ἐν φόβῳ εἰσιόντας ἁγίασον | αὐτοῖς [...] ἰνδικτιῶνος Ε΄ ἔτους ˏςφξ (Zias)[66]

Literature: M. Panayotidi, Les monuments de Grèce depuis la fin d'Iconoclasme jusqu' à l'an mille. Paris 1969, 179–180; N. Zias, Ἐκ τῶν ἀποκαλυφθεισῶν τοιχογραφιῶν εἰς Πρωτόθρονον. *Archaiologika Analekta ex Athenon* 4 (1971) 369–370, fig. 2; M. Panayotidi, La peinture monumentale en Grèce de la fin de l'Iconoclasme jusqu' à l'avènement des Comnènes (843–1081). *CA* 34 (1986) 100, 107–108, footnote 128; N. Zias, Πρωτόθρονη στο Χαλκί, in: Νάξος. Athens 1989, 30, fig. 5; Mitsane, Χορηγία, 415, no. 18.

60. Leros, Aegean Sea

Two fragments of a templon screen architrave, reused in two different churches at the castle of Pandeliou, Leros. The decoration and the text assure that they come from the same architrave. Inscription a has been immured in the sanctuary of Agios Georgios church, while inscription b has been reused as lintel in the church of Panagia at Kastro. The text has been carved on the upper undecorated band of the front face. Date: 11th c.

a) † Ἅγιε Παῦλε φοστὶρ τῖς ὐκουμένης καὶ ὁ ὁσον ἔτι συ [...

b) (θύρα εισόδου) Ἠῦσέ με πάσις ἀν[α]κις κ(αὶ) κινδύνον περιστάσεος κ(αὶ) συνφορᾶς τοῦ βίου ὅτι πίστιν ... νης τ[ὸ] ὄνομά σου ὑπόμνισον ἀμ[ήν] (Katsiote/Papabasileiou)[67]

Literature: M. I. Gedeon, Ἔγγραφοι λίθοι καὶ κεράμια. Constantinople 1892, 49–50; G. Gerola, I monumenti medioevali delle tredici Sporadi – Parte Seconda. *Annuario* 2 (1916) 65; Grégoire, Inscriptions d'Asie Mineure 52, no. 142bis [part b]; A. Katsiote / E. Papabasileiou, Μεσοβυζαντινή γλυπτική στη Λέρο και τη Νίσυρο. *DChAE* 23 (2002) period D, 129–130, 141–143, no. 11–12, fig. 13–14.

66 The various mispellings of the text have been corrected in the transcription. M. Panayotidi published the text as follows: Θ(εοτό)κε Δέσπυνα κὲ Μ(ήτ)ηρ τοῦ Κ(υρίο)υ | σκέπε φρούρη φύλατ(τε) τοὺ(ς) σοὺ(ς) οἰ | [κέτ]ας τοὺς ἀνακενήσα(ν)τα(ς) | ξ ἔνδοξον ναό σ(ου) | Λέοντα θεοφηλέστατον ἐπίσκοπον κὲ | Νηκήτ(αν) προτοσπαθάρηον κὲ τουρμάρχη(ν) | Ναξήας κὲ Στέφανον κ(ό)μ(ητα) Καμηχάρην κ(αὶ) | τοὺς ἐν πίστη ἐν φόβο ἡσηό(ν)τας ἀ(μὴν).

67 According to their transcription in capital letters.

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Fig. 7. Fragment of an epistyle, Symi, Aegean Sea

61. Symi, Aegean Sea **(Fig. 7)**

Fragment of an epistyle found at the church of Agios Dimitrios of the capital of Symi, now at the local Archaeological Museum. Inscription carved on the upper undecorated band of the front face. Date: 11th c.[68]

...]νη οἱπὲρ λύτρου καὶ ἀφέ[σεως ... (Papabasileiou)[69]

Literature: D. Chaviaras, Συλλογὴ χριστιανικῶν ἐπιγραφῶν καὶ περιγραφὴ χριστιανικῶν ἀρχαιοτήτων Β΄. *Βυζαντινὰ Χρονικὰ* 19 (1912) 147–149, fig. 1–4; E.K. Papabasileiou, Τμήμα ενεπίγραφου επιστυλίου τέμπλου, in N.Ch. Stambolides/G. Tasoulas/M. Philemonos-Tsopotou (eds), Άγονη Γραμμή. Ένα αρχαιολογικό ταξίδι στο Καστελλόριζο, στη Σύμη, στη Χάλκη, στην Τήλο και στη Νίσυρο [Exhibition Catalogue]. Athens 2011, 147, no. 38.

62. Monastery of Gergeri, Crete

Part of a templon architrave reused as a lintel at the monastery of Gergeri, Crete. Inscription carved on the upper undecorated band of the front face. Date: 11th c.[70]

Ἀνεκ[ε]νήσθη τὰ διάστυλα τοῦ βήματος μηνὶ Ὀκτωβρίῳ ιβ (Bandy)

68 Chaviaras dated the sculpture to the 4th or 5th c., but the decorative elements are obviously middle Byzantine, most likely of the 11th c.

69 Chaviaras was restoring the beginning of the text as *Ἐκτίσθη* or *ἀνεκτίσθη ἡ μονή*, without evidence; it seems much possible that the first letters -νη belong to the end of a personal name.

70 Bandy and Guarducci attributed the inscription to the 6th–7th or 7th c., but Sodini redated it to the 11th c., as the decoration of the architrave suggests.

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Literature: S. A. Xanthudides, Χριστιανικαὶ ἐπιγραφαὶ ἐκ Κρήτης. *Ἀθηνᾶ* 15 (1903) 143, pl. H.1; J. Gerola, Monumenti Veneti nell' isola di Creta 2. Venezia 1907, 258, fig. 318, and 4, Venezia 1932–40, 543 no. 8; A. C. Bandy, The Greek Christian inscriptions of Crete. Athens 1970, 78–79, no. 48; M. Guarducci, Inscriptiones Creticae IV. Tituli Gortynii. Roma 1950, 401 no. 466; Sodini, Xanthos 143, footnote 10.

63. Trani, Itay

Part of a templon screen architrave reused at one of the windows of the cathedral of Trani, Puglia, Italy. Inscription carved on the upper undecorated band of the front face. Date: end of 10th – beginning of 11th c.

[† Οἰκοδομήθη ὁ ναὸς οὗτος τοῦ ἁγίου] μεγαλομράτηρος Γεοργή(ου) ὑπ(ὲρ) <ἀ>φέ<σεως> ἁμα<ρ>τηό<ν> Ρωμαν(οῦ) <γ>εγονό<το>ς στρατηγ(οῦ) τον Κυβερεοτ̣ον τ(οῦ) Κλοσ̣τονέβ † (Guillou)[71]

Literature: M. Wackernagel, Die Plastik des 11. und 12. Jahrhunderts in Apulien. Leipzig 1911, 11, fig. 3. Sodini, Xanthos 142, pl. 38d; A. Guillou, Une nouvelle inscription Byzantine inédite de Trani (Italie), in C. Mango / O. Pritsak (eds.), Essays presented to Ihor Ševčenko on his sixtieth birthday by his colleagues and students. *Harvard Ukrainian Studies* 7 (1983) 270–275; D. Feissel, Bulletin Épigraphique. *REG* 100 (1987) 386 no. 549; Buchwald, Carved arcades 271–272, no. 2; Guillou, Inscriptions d'Italie 189–192, no. 181, pl. 171; C. Mango, *BZ* 91 (1998) 131.

64. Trani, Italy

Part of a templon architrave reused at one of the windows of the cathedral of Trani, Puglia, Italy. Inscription carved on the upper undecorated band of the front face. Date: end of 10th c.

[† Οἰκοδομήθη αὐτὸς ὁ ναὸς ὑπὲρ ἀφέ]σεος ἁμαρτιον δούλ[ου τοῦ Θεο]ῦ Γριγορί(ου) χρ(υ)σοχ[όου κὲ συμβίου αὐτοῦ] κὲ τ(ῶν) τέκνον (Guillou)[72]

Literature: A. Guillou, Dédicace inédite d'une église byzantine de Trani (Italie), in: Bisanzio e l'Italia. Raccolta di studi in memoria di Agostino Pertusi. Milano 1982, 130–131, fig. 15–17; idem, Inscriptions d'Italie, 187–189, no. 180, pl. 168–170.

Appendix 1

Inscriptions insufficiently documented or carved on architectural members of uncertain use and date.

71 The first missing part of the text could refer to the sanctuary barrier as well as to the church. C. Mango doubts about the interpretation of the last word *Κλοστονέβ* as Κλάδονος by Guillou.
72 In the same way, the first missing part of the text could refer to the sanctuary barrier too.

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1a. Koçaş, Pisidia, Asia Minor

Architectural member found reused at the mosque of Koçaş, NW. of Ikonion, Pisidia. Calder describes it as "marble lintel or jamb with foliate decoration". The dimensions (h. 0,18 and w. 2,27) fit to a templon architrave as well as to a door lintel. Date: 976–1025 (reign of Basil II).

[? †] ἀνεκεν(ί)σθι ὁ ναός ἰ ὑπεραγία θ(εο)τ(ό)κος τοῦ κυροῦ Θεωδόρου κὲ μαγίστρου τοῦ Καρανδ(...) διὰ συνδρομῆς Ἰω(άννου) ὁστιαρίου κὲ ἐπισκεπτίτου βασιλεύωντ(ος) Βασιλίου (Mersich)

Literature: J. R. S. Sterret, An epigraphical journey in Asia Minor. *Papers of the American School of Classical Studies at Athens* 2 (1883–1884) 171, no. 165; W. M. Calder, Monumenta Asiae Minoris Antiqua 7. Monuments from Eastern Phrygia. Manchester 1956, 37, no. 190, pl. 10; N. Mersich, Zur Person des Theodoros Karantenos. Ammerkungen zu einer byzantinischen Inschrift aus Pisidien. *JÖB* 37 (1987) 323–327.

1b. Medeksis, Asia Minor.

Part of a templon architrave, found at the vicinity of the mosque of Medeksis, present whereabouts unidentified. Inscription carved on the upper undecorated band of the front face. Keil and von Premerstein attributed it to the "late Byzantine period" but according to their description of the decoration and the text it seems much possible to be a work of the middle Byzantine era.

- - - ὑπὲρ ἀφέσε]ος τον ἁμαρτηον τῆς δούλη(ς) σου Εὐφροσύν(ης) .α μοναχῆς τῆς παραμενούσας μνήμην ταύτη. (Keil/von Premerstein)

Literature: Keil/von Premerstein, Lydien 76, no. 104.

1c. Medeksis, Asia Minor

Part of a templon architrave, found at the vicinity of the mosque of Medeksis, present whereabouts unidentified. Inscription carved on the upper undecorated band of the front face. Keil and von Premerstein attributed it to the late Byzantine period too, connecting it with the above mentioned inscription from the same place; in the same way, it seems much possible to belong to the middle Byzantine era.

- - - μου ἄδοτες κὲ ἀνα[γ]ηνόσκο[τ]ες (Keil/von Premerstein)

Literature: Keil/von Premerstein, Lydien 76, no. 105.

1d. Tire, Asia Minor

Closure slab found at a spring near Yeni Cami mosque of Tire, present whereabouts unknown. There is no evidence for the place of the text and the date of the relief. The description of the decoration and the type of the inscription could fit to the middle Byzantine era.

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- - - ἐκ πόθου Θεοφάνης (Keil/von Premerstein)

Literature: Keil/von Premerstein, Lydien 91, no. 124.

1e. Mence, Lydie, Asia Minor

A pair of oblong slabs of uncertain use (closure slabs or parts of another architectural structure); the shape and the rather unusual sculptural decoration of slab a, with a peackock, a bust of Christ, a bust of Saint Peter and a rabbit, make this case aenigmatic. Slab a was found at the fountain near the mosque of Menje and b at the "Souk Tsesme" (n. a is found today at Manisa Archaeological Museum). The inscription has been carved on the left and the right vertical sides of the slab a, on the frame of the decorated panel, and on the right vertical side of the frame of slab b. Date: 1056.

a) Τ̣ὸ | τ̣ῆς | ..ν· | [Χ]ρε|ισ|τοῦ | ἰδοὺ ε|ἰκό|νησ|μα, | ἐ|κ̣τύ|π̣ο|μα | τὸ μ(έ)γ(α)· | [τὸ] πε|[ρ]ὶ χῖ|[ρ]ας | Κ(ύρι)ε <ὁ> ἐ|πη|κα|λο|πή|σας | τώ|δε | τὼ εὔ|κοσ|μον | ἔρ|γον. | πό|θῳ | πολ|λῶ <τοῦ>| κ(υρίο)υ ἀ|σχ[ή]|σῃ | τ̣ῇ ἐν|πύ|ρῳ | ὁ πρό|εδρο[ς] | Νηκό|λα|ως | ὁ λά|τρης ται | καὶ | θοί|της

b) –-]ρων | εἰς | λοί|τρ|ον. | Ἔτου(ς) | ˏ͵ϛφ|ξ̣δ΄ † (Hermann)[73]

Literature: J. Keil / A. von Premerstein, Bericht über eine zweite Reise in Lydien, ausgeführt 1908. Wien 1911, 88–89, no. 176–177, fig. 47–50; Grégoire, Inscriptions d'Asie Mineure 120–121, no. 336–336bis; P. Herrmann, Tituli Asiae Minoris. V. Tituli Lydiae, F. I. Wien 1981, 183 no. 561–562.

1f. Birge, Asia Minor

Part of a templon architrave found at a private house in the village of Birge, present whereabouts unknown. Inscription carved on the upper undecorated band of the front face. The date is uncertain (probably middle Byzantine).

- – - κὲ τοὺς καληεργοῦτας [τ]ὸν [ναὸν τοῦτον ? (Keil/von Premerstein)

Literature: Keil/Von Premerstein, Lydien 63, no. 80.

1g. Payamalanı (Είβεος), Asia Minor

Part of an oblong slab of uncertain use from Payamalanı, NE. of Sevaste, present whereabouts unidentified. The inscription is located in a separate panel under the main decorated one. Date: 10th–11th c.

εὔχεσθ(ε) ὑπ(ὲρ) (Mersich)

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73 Grégoire restored the verses in this form: Χριστοῦ ἰδοὺ εἰκόνισμα, ἐκτύπωμα τὸ μέγα. | Τὸ περὶ χείρας, Κύριε, (ὁ) ἐπικαλλωπίσας | Τόδε τὸ εὔκοσμον ἔργον ..... | Πόθῳ πολλῷ Κ(υρίου), ἀσκήσει τῇ ἐμπύρῳ | ὁ πρόεδρος Νικόλαος, ὁ λάτρις τε καὶ θύτης ... (Grégoire, Inscriptions d'Asie Mineure 121).

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Literature: K. Belke / N. Mersich, Phrygien und Pisidien. *TIB*, 7. Wien 1990, 246, fig. 91.

1h. Manisa (Magnesia), Asia Minor

The left part of a templon screen architrave, from Manisa (Manisa Archaological Museum). The inscription covers the undecorated, slightly concave front face, interrupted by roundels with monograms. Date: 12th–13th c.

† Θ(ε)οῦ πανάγνου τ(ό)π(ῳ) ὁ τετρωμέν(ο)ς ἄχραντε Μ(ῆτ)ερ τοῦ [...]. (Grünbart)

Literature: Malay, Manisa Museum 146, no. 513; Ph. Niewöhner, Mittelbyzantinische Templonanlangen aus Anatolien. Die Sammlung des Archäeologischen Museums Kütahya und ihr Kontext. *Istanbuler Mitteilungen* 58 (2008) 296 (M. Grünbart) and 342, Nr. 58, Abb. 62.

1i. Istanbul

Part of an epistyle found at Istanbul, of unknown exact provenance (Istanbul Archaeological Museum). The inscription covers the whole front face, in two lines, with big capital sculptured letters. Firatli dated it to the end of the 10th – beginning of the 11th c., but it seems more earlier, as far as it concerns the shape of the letters.

[...τῶ]ν ἁμαρτωλῶν ..... | [...ἀνα]θήναι τὴν εὐχ[ήν ...] (Firatli)

Literature: G. Mendel, Musées impériaux ottomans. Catalogues des sculptures grecques, romaines et byzantines 2. Constantinople 1914, 530–531, no. 733; N. Firatli, La sculpture byzantine figurée au Musée Archéologique d'Istanbul. Catalogue revu et présenté par C. Metzger, A. Pralong et J.-P. Sodini. Paris 1990, 149, no. 298, pl. 92.

1j. Zerbitsa, Peloponnese

Two inscribed architectural members reused at the katholikon of the monastery of Zerbitsa. On the basis of the size and the decoration they could be identified to closure slabs' crownings, coming from the same templon screen. The inscription that has been divided between them is carved on the upper undecorated band. Androulidake states without evidence that this is a later addition. Date: 11th–12th c.

Μνήσθητι Κύριε τοῦ δούλου σου Γλυκερίου ἅμα συμβήω αὐτοῦ· ἀμὴν γένοιτο Κύριε (Androulidake)

Literature: K. Zisiou, Σύμμικτα. Athens 1892, 12 no. 7; Th. Simopoulos, Ἡ Ἱερὰ Μονὴ Ζερμπίτσης. Ἀνέκδοτα περὶ αὐτῆς ἔγγραφα – κειμήλια. Athens 1966, 33; A. Androulidake, Μονὴ Ζερμπίτσας. *Πελοποννησιακά* 15 (1982–1984) 182, pl. ΙΗ′, f. 29.

1k. Magoula, Peloponnese **(Fig. 8–9)**

Two fragments of inscribed architectural members are found immured at the post-Byzantine church of Koimesis tis Theotokou at Magoula, near Sparta. On the

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Fig. 8. Fragments of inscribed architectural member, Magoula, Peloponnese

Fig. 9. Fragments of inscribed architectural member, Magoula, Peloponnese

basis of the type of the decoration and the scripture, both seem to have come from the same member, which could be a tie-rod or a templon epistyle as well, but the underside is not visible to get more evidence. Drandakes commented just that they are parts of cornices, dated to the Byzantine era. The inscription has been carved on the border over the sculptured surface. Date: 11th–12th c.

a) Κόσμημα τῆς ἐκκλησίας + Τῶν κοσμ- - - -

b) Τῇ κοσμοσώστῳ Μητ[ρὶ] (Drandakes)

Literature: N.B. Drandakes, Βυζαντινὰ καὶ μεταβυζαντινὰ μνημεῖα Λακωνικῆς. *Ἀρχαιολογικὴ Ἐφημερὶς* 1969, Χρονικά, 11, pl. ΙΑ′.

1l. Tenos, Aegean Sea

Fragment of an architectural member (architrave or cornice) found in the chapel of Taxiarchis Michael at the village of Rochoi, Tenos, now at the Museum of the Jesuits at Loutra. Inscription on the undecorated part of the front face. Date: end of 11th–12th c.

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[...Θ]εοῦ Μηχαὴλ ἱερέος τοῦ Καρούτζη | [...Εὐ]σταθήου πρεσβητέρου τοῦ Ἀκηνδίνου | [...οἰ]κοῦντας ἐν τῷ χορίον Ρόχους | [...]μένους ἡς εὐπρέπια τῆς ἁγήας Θε(οτόκου) ἀμὴν γένητο † (Phlorakes)[74]

Literature: A. Phlorakes, Μαρμάρινα λαϊκὰ τέμπλα τῆς Τήνου. Athens 1996, 36–37, fig. 6; Ch. M. Koutelakes, Τήνος Αρχαία και χριστιανική. Προβλήματα και απαντήσεις για το παρελθόν της. Athens 2001, 247–248, fig. 109; A. E. Phlorakes, Παλαιοχριστιανικὰ καὶ βυζαντινὰ γλυπτὰ τῆς Τήνου. Οἱ καταβολὲς τῆς τοπικῆς μαρμαρογλυπτικῆς. *Τηνιακά* 3 (2005) 48–49, no. 22.

1m. Tenos, Aegean Sea

The inscription from the village Komi of Tenos commemorating patriarch Kosmas is carved on a member that can be recognized either as an architrave or a lintel. Today it has been immured at a private house. Date: 1075–1081.

[- - -] γόνος πατριάρχου Κωσμ[ᾶ] | [- - Θε]όδωρος ἁμαρτολός πρωτομάρτυρ[ι] (Feissel)

Literature: D. Feissel, Inscriptions byzantins de Ténos. *BCH* 104 (1980) 505, no. A2; A. Phlorakes, Μαρμάρινα λαϊκὰ τέμπλα τῆς Τήνου. Athens 1996, 37; Ch. M. Koutelakes, Τήνος Αρχαία και χριστιανική. Προβλήματα και απαντήσεις για το παρελθόν της. Athens 2001, 236 footnote 17, 238 footnote 21, 251–253, fig. 110, dr. 22; A. E. Phlorakes, Παλαιοχριστιανικά και βυζαντινά γλυπτά της Τήνου. Οι καταβολές της τοπικής μαρμαρογλυπτικής. *Τηνιακά* 3 (2005) 36–37, no. 14; Mitsane, Χορηγία 420, no. 27.

1n. Siphnos, Aegean Sea

A fragmentary inscription that had been recorded at the monastery of Prophetes Elias Ypsilou on the island of Siphnos, Cyclades, was probably carved on a templon epistyle. Unfortunately, the stones have been lost and what survives is just a not very accurate sketch depicting two inscribed fragments. Date: 1145.

a) Ἀφιέρωσε | Κ(ύριε) β(οήθει) [τῷ] (σῷ) δ(ούλῳ) ϚΧΝΓ

b) τοῦ προφήτ(ου) | ἰνδικτιόνος η’ (Pennas)

Literature: M. Gitakos, Ἀνέκδοτοι ἐπιγραφαὶ καὶ χαράγματα ἐκ Βυζαντινῶν καὶ Μεταβυζαντινῶν Μνημείων τῆς Ἑλλάδος. Athens 1957, 133–134; S. Symeonides, Ἱερᾶ Πατριαρχικὴ καὶ Σταυροπηγιακὴ Μονὴ τοῦ Προφήτου Ἠλιοῦ – ἐπὶ τοποθεσίᾳ τῷ λόφῳ τοῦ Ὑψηλοῦ τῶν βουνῶν – τῆς Σίφνου. *Σιφνιακά* 2 (1992) 24; N. Chatzidake, Η Παναγία της Κιτριανής. Ένα άγνωστο βυζαντινό εκκλησάκι στη Σίφνο. *Πρακτικά Α΄ Διεθνους Σιφνιακού Συμποσίου* (Σίφνος 25–28 Ιουνίου 1998), τ. Β΄, Athens 2001, 197, 209 footnote 4. Mitsane, Χορηγία, 418, no. 24; Ch. Pennas (ed.), Σπουδή για τη βυζαντινή Σίφνο (4ος–12ος αι.), Athens 2002, 41.

74 From his transcription in capital letters.

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1o. Siponto, Italy

Fragment of an inscribed architrave found during restoration works at the church of Santa Maria, Siponto, Puglia, Italy. Date: first half of 11th c.

-]ναῶ σου κηβο[τῶ (Guillou)

Literature: Guillou, Inscriptions d'Italie 182, no. 173.

Appendix 2

Unpublished cases and inscriptions lost without documentation

2a. Bergama (Pergamos), Asia Minor

Fragment of a templon architrave from Bergama, now probably at the site. Inscription carved on the under side of the frame that surrounds the decorative patterns on the front face. Unpublished text.

Literature: V. Ruggieri / M. Turillo, La scultura bizantina ad Antiocheia di Pisidia. *OCA*, 288. Roma 2011, 80, fig. 31b.

2b. Eskihisar (Stratonikeia), Asia Minor

Fragment of a templon architrave from the excavation of Stratonikeia, now at the excavation depository. Inscription carved on the upper undecorated band of the front face. Unpublished text.

Literature: A. B. Yalçin, Un' inedita scultura mediobizantina dell' Anatolia. *Actes du 1er Congres International sur Antioche de Pisidie*. Paris 2002, 439, pl. 7.

2c. Pamukkale (Hierapolis), Asia Minor

Fragment of an architrave found at the Pamukkale (Hierapolis) Italian mission's excavations. The inscription which covers the surface of the front face comes from the outspoken in Saint Basil's Liturgy phrase *Μνήσθητι Κύριε τῶν καλλιεργούντων καὶ τῶν καρποφορούντων ἐν ταῖς ἁγίαις σου ἐκκλησίαις*. The scripture and the decorative patterns of the under side ascribe it to the middle Byzantine era.

Literature: P. Arthur, Byzantine and Turkish Hierapolis (Pamukkale). An archaeological guide. Istanbul 2006, 142, fig. 76; T. Ritti, An epigraphic guide to Hierapolis (Pamukkale). Istanbul 2006, 13, fig. 3; P. Arthur / B. Bruno, Hierapolis di Frigia in età medioevale (scavi 2001–2003), in F. D'Andria/M. Piera Caggia (eds.), Hierapolis di Frigia I. Le attività delle campagne di scavo e restauro 2000 – 2003. Istanbul 2007, 523, fig. 18.

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2d. Izmir, Asia Minor

Part of an architrave of unknown provenance, found at the Izmir Archaeological Museum before 1922. Orlandos published it with a photograph taken during the Greek occupation of the city (1919 – 1922), unfortunately without transription of the text.

Literature: ORLANDOS, Μουσεῖο Σμύρνης 148, no. 24, fig. 22; BUCHWALD, Carved arcades 258, no. 8.2.

2e. Kozluca-Sandıklı, Asia Minor

A middle Byzantine architectural member coming from Kozluca-Sandıklı, now at the Afyon Archaeological Museum, is known through short descriptions by J.-P. Sodini and H. Buchwald, who do not agree each other in several points. Sodini publishes a photograph of the central part of the stone ("linteau de porte"), with incised technique decoration and an inscription on the upper band – probably part of Ps. 117, 20. Buchwald gives a more detailed description, referring neither to elements of incised decoration, nor to an inscription; according to his photograph, the member is clearly a templon architrave and some letters seem to occur on the upper undecorated band of the front face.

Literature: J.-P. SODINI, La sculpture médio-byzantine: la marbre en ersatz et tel qu'en lui même, in C. Mango / G. Dagron (eds.), Constantinople and its hinterland. Papers from the twentieth-seventh Spring Symposium of Byzantine Studies. Oxford, April 1993. Cambridge 1997, 295, fig. 2; BUCHWALD, Carved arcades 255, no. 1.4, fig. 4 – 5.

2f. Küçük Menderes valley, Asia Minor

Part of a templon architrave found during a recent Turkish-Serbian epigraphic survey in the Küçük Menderes valley (Cayster river, southern Lydia). Inscription carved on the upper undecorated band of the front face. The text has not been published yet.

Literature: M. RICL, Epigraphic survey in the Küçük Menderes Valley. *Araştırma Sonuçları Toplantısı* 22.2 (2008) 269, fig. 1.

2g. Asia Minor (exact provenance unknown).

Closure slab from Asia Minor with two separate panels, now at Munich (Archäologische Staatssammlung). The text has been carved along the upper side of the frame. Words of the above mentioned (App.2c) phrase *Μνήσθητι Κύριε τῶν καλλιεργούντων καὶ τῶν καρποφορούντων ἐν ταῖς ἁγίαις σου ἐκκλησίαις* are clearly recognisible in the published photographs. Date: 9th – 10th c.

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Literature: L. Wamser/G. Zahlhaas (Hrsg.), Rom und Byzanz, Archäologische Kostbarkeiten aus Bayern. München 1998, 16, no. 4 (M. Dennert); L. Wamser (Hrsg.), Die Welt von Byzanz – Europas Östliches Erbe, Glanz, Krisen und Fortleben einer tausendjährigen Kultur. München 2004, 80, no. 98 (G. Zahlhaas).

2h. Argos, Peloponnese

Known just through old short mentions and photographs, a part of a templon architrave from the hill of Larissa at Argos, now at the Archaeological Museum of the city, bears an inscription on the upper undecorated band of the front face. Date: 9th c.[75] The text is going to be published by G. Hadji-Minaglou.

Literature: C.W. Vollgraff, Le sanctuaire d'Apollon Pythéen à Argos. *Études Peloponnesiénnes*, 1. Paris 1956, 103, f. 74; A.H.S. Megaw, The Skripou Screen. *Annual of the British School at Athens* 61 (1966) 50, pl. 5c; I. Barales/G. Tsekes, Μεσοβυζαντινά γλυπτά από την Αργολίδα, in Pennas/Vanderheyde (eds.), La sculpture byzantine 361.

2i. Tegea (Νύκλι), Peloponnese

Fragment of an architrave, formerly at the Archaeological Museum of Tegea (present whereabouts unidentified). An inscription was carved on the upper band of the front face, but the text remains unpublished. Date: 12th c.

Literature: Mpouras/Mpoura, Ἑλλαδικὴ Ναοδομία 541, f. 375β.

Fig. 10. Fragment of an architrave, Neos Mistras, Peloponnese

2j. Neos Mistras, Peloponnese **(Fig. 10)**

Fragment of an architrave from the village of Neos Mistras, now at the Archaeological Museum of Mistras. Unpublished inscription on the upper band of the front face. Date: 9th c.

Literature: N.B. Georgiadis, Μυστράς. Athens 1995, 6.

75 Megaw corrected Vollgraff's date from the 7th to the 9th c.

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2k. Rhodes, Aegean Sea

A new fragment of an inscribed middle Byzantine architrave was recently found at the monastery of Taxiarches at Kamiri, Rhodes, by the archaeologist Ch. Giakoumaki, who is going to publish the text.[76]

76 I am thankfull to Mrs Giakoumaki for her kind permission to mention the new inscription.

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